

The Musical World.

(PUBLISHED EVERY FRIDAY NIGHT.)

A RECORD OF MUSIC, THE DRAMA, LITERATURE, FINE ARTS, FOREIGN INTELLIGENCE, &c.

Terms of Subscription, per Annum, 16s. Stamped; 12s. Unstamped; to be forwarded by Money Order or Postage Stamp to the Publisher, W. S. Johnson, "Nassau Steam Press," 60, St. Martin's Lane, Charing Cross.

No. 22.—VOL. XXIV.

SATURDAY, JUNE 2, 1849.

PRICE THREEPENCE.
STAMPED FOURPENCE.

GOETHE'S EPIGRAMS FROM VENICE—(1790).
IN ELIGIAC VERSE.
Money spent, and time as well—
How—this little book will tell.

XCV.

GREAT gods, how shall I thank you! To me you have graciously
granted
All I could wish for, but yet nothing in order you gave. J. O.

PHILHARMONIC SOCIETY.

THE sixth concert took place on Monday evening. The attendance was above the average number. The following is the programme:—

PART I.

Sinfonia in C, No. 1	Beethoven.
Recit. { "Gianese alme" } (Le Nozze di Figaro) Madile	Mozart.
Aria { "Doh vieni" } Jetty De Treffz	
Serenade and Allegro Gioioso—Pianoforte—Miss Kate	Mendelssohn.
Loder	Beethoven.
Aria—"La Pénitence," M. Wartel	Beethoven.
Overture—Leonora	

PART II.

Sinfonia in A Minor, No. 3	Mendelssohn.
aria—"Robert, Robert, mein Geliebeter"—Madile Jetty	
De Treffz	Meyerbeer.
Aria—"Ave Maria"—M. Wartel	Schubert.
Overture—"Les Deux Journées"	Cherubini.

Spohr's overture to the *Alchymist*, one of his most original and masterly orchestral preludes, was announced, and rehearsed, but was withdrawn after rehearsal, and Cherubini's Overture to *Les deux Journées* substituted. This was much to be regretted, as the *Deux Journées*' overture is sufficiently known to the subscribers, while the *Alchymist* has but rarely been heard in this country. If such a work could not be prepared in one rehearsal, had not the directors power to provide two or more? A great composition of great master, from a society constituted like the Philharmonic, merits an extra expenditure of time and money. We trust Spohr's magnificent overture will be given, and perfectly given, at the seventh concert.

The sixth concert, on the whole, was one of great excellence. Beethoven's symphony was played very finely, and the minuetto encored. Our readers will find a critical analysis of this work from the pen of our collaborateur, G. A. Macfarren, in our last and present numbers.

Mdlle Jetty Treffz sang Mozart's ballad most delightfully. The delicacy and chasteness of her style were perhaps never rendered more conspicuous. The fair vocalist created a great impression, and was loudly applauded.

Mendelssohn's "Serenade and Allegro" is a work very differently constructed and developed from the prevailing ephemeral popularities. It is at once one of his most interesting and difficult pianoforte compositions: and although many may be found which are more striking in performance, few are more replete with thought, or give evidence of greater fancy.

The first movement is a theme of intense beauty, breathing of the soft and passionate, and suggestive of the influences of a starry summer night. The "Allegro" is full of fire and feeling, and in its difficulties and rapidity taxes the power of the executant in a high degree. Kate Loder's performance of this splendid work was in every respect worthy of her great reputation. She played the first movement with singular delicacy and the most delightful expression; while the "Allegro" was dashed off with a velocity and a precision which would have won distinction for any pianist. The immense applause which followed the performance of the young artist, and the reception accorded to her on her entrance, proved not only that her talents were duly appreciated, but that her popularity was recognised by the distinguished audience of the Philharmonic.

M. Wartel has a good, capable bass, or barytone voice; but, from the samples he gives of his singing, one might be led to imagine he was doing public penance for some dreadful crime. We never heard anything more doleful and lugubrious than his selection on the present occasion. His song produced upon the audience the very reverse of the effect intended.

Beethoven's wonderful overture was played magnificently, and was encored in a perfect hurricane of applause.

Mendelssohn's symphony was the great event of the evening. It was listened to throughout with intense and absorbing delight; and each movement was received with vociferous applause, the *scherzo* being encored vehemently. It was played superbly throughout, except in the *scherzo*, which being taken a little too fast, the effect produced was not quite so satisfactory as we could have desired. The performance of the *Allegro guerrier* was quite marvellous. Mr. Costa, as usual, had evidently acquired an intimate knowledge of the score.

Hacknied as is the air from the *Robert le Diable*—the too-well-known "Robert, toi que j'aime"—Mdlle Treffz's singing invested it with a new grace by the extreme gentleness and purity with which it was rendered. The fair Teutonic *cantatrice* has proved herself as thoroughly efficient in modern music as she is perfect in the classical. She was again warmly applauded.

Cherubini's fine overture was so well played as to induce most of the auditors to remain to the end.

HER MAJESTY'S THEATRE.

On Saturday *Semiramide* was repeated, and the charming Carolina Rosati made her *entrée* in Paul Taglioni's ballet *Fiorita*. The fair *dansuse* was received with great favor, and danced with her usual grace and elegance.

The *Gazza Ladra* was repeated on Tuesday, and Alboni doubled the honors of her first performance. The ballet was the same as on Saturday.

Thursday was a great night for Alboni, inasmuch as she achieved her greatest triumph on the operatic boards in England. The part of Zerlina in *Don Giovanni* is one

which heretofore has been unattempted by a contralto, and it was thought nothing less than a hazardous undertaking on the part of Alboni to essay it. But Alboni proved that she did not overrate her powers, for she sang all Zerlina's music in the original keys, and without the least exertion, or overstraining the voice. The music of Zerlina is wonderfully adapted to Alboni's voice, or, if you had rather, Alboni's voice is wonderfully adapted to Zerlina's music. The rich, round, honeyed tones of the singer, are exactly suited to the full, voluptuous, and swelling phrases of Mozart's village coquette. It is impossible to do full justice to Alboni's singing on Thursday evening. Nothing ever was heard more perfect, more beautiful, or that produced greater effect. She was encored in everything she sang; even the *duo d'entrée*, "Giovinette che fat' all amore," with Masetto, was called for twice, a compliment we never heard paid to singer before. The "La ci darem," "Batti, batti," and "Vedrai carino," were all encored, and elicited the most vociferous acclamations of delight. We regret we have not room to enter into particulars this week, but in our next journal our readers shall be presented with a full and true account of Alboni's Zerlina, in which they will find that the great *contralto-soprano* has not only proved herself an incomparable singer, but an incomparable actress, for Alboni achieved an histrionic, no less than a lyric triumph, on Thursday. But the particulars, we have said, must be reserved, as they would fill more than a page.

Don Giovanni was most carefully put upon the stage, and al the strength of the theatre included in the cast. The performance, nevertheless, would not have suffered from a few more rehearsals. The scenery was all new, and some of it very beautiful. The ball-room and supper scene were splendidly got up. As for Balfé, he was in his element. Balfé loves Mozart.

Mdlle. Parodi was the Donna Anna; Madame Giuliani, Elvira; Alboni, Zerlina; Coletti, Don Giovanni; Gardoni, Ottavio; F. Lablache, Masetto, and the Lablache, Leporello; of all of whom we shall have much to discuss in our next. Meanwhile it is enough to say the house was full, the audience enthusiastic, and the weather particularly, nay, oppressively hot.

A selection from *Thea*, and a *divertissement*, from *Roberto*. The Queen and Prince Albert were present.

ROYAL ITALIAN OPERA.

THERE has been no novelty this week. The *Huguenots* was postponed on Saturday in consequence of the illness of Marini; and the *Lucrezia Borgia*, with the last act of *Sonnambula* given instead. Persiani more than confirmed all that had been said of her marvelous singing in the "Ah! non giunge." Well indeed might our excellent contemporary, the *Morning Herald*, say that in vocal skill and science she far surpassed all the singers of the present day; and with no less truth might another contemporary, whose name we refrain from mentioning, aver strenuously, that in florid singing, in feats of vocal exploit, and all that appertains to the science of vocalization, Jenny Lind was a mere scholar to Persiani. Certainly in the final rondo to the *Sonnambula*, the last named great artist leaves all comparison out of the question. We never heard more dazzling and daring flights of execution. The effect Persiani produced by her singing of the "Ah! non giunge," is quite unprecedented. What are concerted ovations and feeble cries of *clacqueurs* to the thunders of an entire unprepared audience, with not one single voice hushed? And such was Persiani's success, and such the applause she elicited.

On Tuesday *Masaniello* was announced, but in consequence of the indisposition of Signors Salvi and Luigi Mei, the opera

was changed to the *Lucia di Lammermoor*, for Catherine Hayes, Mario, and Tamburini. These illnesses occur most unseasonably for the management. Nothing could happen more unfortunate than Marini's illness, as it necessarily stopped the run of the *Huguenots*, the first performance of which had an enormous success. We trust, for the sake of the public as well as the theatre, that there will be no obstruction to the representation of the *Huguenots* this evening. Grisi has created an immense impression by her magnificent singing and acting of the part of Valentine. In the absence of our own promised article on the *Huguenots*, which we have deferred until the second performance, we extract the following remarks from the *Athenaeum*, the musical criticisms of which (though often opposed to our own in mere opinion) are remarkable for a scrupulous and pertinacious adherence to the simple fact of the case, seldom warmed into enthusiasm, and never betrayed into partizanship.

"The execution of the *Huguenots* on Thursday was, as a whole, superb; the cast, with the exception of Signora Mario and Marini's characters, being entirely new, as regards the principal singers. The Queen is Mdme. Dorus Gras, vice Mdme. Castellan—the Page Mdle. Angri, for Mdle. Alboni. Mdme. Grisi is this year the Valentine, M. Massol the Nevers, M. Tagliafico the St. Bris. We may return to these novelties—all of which were successful—content, for the moment, to record one complete triumph. Mdme. Grisi's singing and acting are nothing short of wonderful. To carry away the public as she did on Thursday, in a style of opera new to her, at the present stage of her career, and immediately succeeding in the part to one of the subtlest and most impassioned tragic actresses whom the world has ever seen, argues a power for which even we were unprepared, highly as we have always rated her. When the history of the musical drama shall come to be written, the duration of Mdme. Grisi's gifts—the versatility of her talents, her beauty of voice and person, and her impulsive dramatic energy—will figure far more importantly than persons who judge an artist by a solitary part, or by the sensation gained for a season, would readily admit. 'Gli Ugonotti' bids fair to become more attractive than it was in 1848, because it is this year better understood."

In the *Lucia* on Tuesday, Mario far surpassed his first effort. In the malediction scene, more especially, the energy of half a dozen Marios seemed infused into him. It was all to nothing the most striking, vivid, and natural piece of acting we have seen in the character. His singing was no less fine. He was in glorious voice, and his chest notes came out in the malediction with a power and an earnestness quite appalling. Mario was admirably supported by Miss Catherine Hayes and Tamburini. The performance of the evening was a series of triumphs. Miss Hayes sang excellently. Her mad scene, after Persiani's, was decidedly one of the best we have seen. She was immensely applauded, and frequently recalled. Mario's last scene was a *chef-d'œuvre*. Nothing can surpass the great tenor's death-cries and death-agonies.

Don Giovanni on Thursday attracted another overflowing audience. It may be asked why, with such a rush to see Mozart's great work on the first night, the directors held it back for a fortnight to make room for operas less popular, and which could not include half so many principal vocalists in their casts as *Don Giovanni*? No doubt the directors have good and ample reasons for their proceedings, but we should like to know what they are.

A GRAND morning concert was given by the directors of this establishment on Wednesday, which attracted a numerous and highly fashionable audience. Most of the principal artists appeared in the customary miscellaneous selection; the chorus was employed in Rossini's "Carita," and the celebrated prayer from *Masaniello*; and the band performed the overtures to *Semiramide*, *Zampa*, and the *Midsummer's Night's Dream*. They also played the "Wedding March."

from the last named work, which was superbly executed and encored with acclamations.

The artists who sang were Mesdames Grisi, Persiani, Angri, Corbari, Catherine Hayes, De Meric, Dorus Gras, and G. A. Macfarren; and the Signori Mario, Tamburini, Lavia, Polonini, and Mr. Sims Reeves. The Hungarian Vocalists sang two pieces between the parts; Signor Bottesini played a solo on the Contrabasso, and M. Dreysschock, the eminent pianist, executed a rondo and fantasia of his own composition.

The novelties of the concert were Madame Macfarren's singing a scena and aria of Mozart's, "Mia Speranza Adorata" —first time of performance in this country, and M. Dreysschock's two pianoforte pieces. Madame Macfarren, the wife of G. A. Macfarren, one of our most popular and distinguished composers, made her first appearance since her return from America. The song she chose was one which requires the finest declamatory powers in the recitative, and the utmost expression in the *cantabile*. Madame Macfarren is entitled to the highest praise for rescuing this most beautiful composition of the great master from comparative oblivion. She created a most favorable impression by the energy with which she delivered the opening recitative, and the *Cantabile* was given with a grace and delicacy which elicited loud applause. Madame Macfarren is immensely improved since we last heard her. Her voice has become rounder and fuller, her style is more determinate, and she vocalises with much more ease and fluency, as was made abundantly manifest in the *stretto* of Mozart's Scena, which involved passages of considerable difficulty, and which were executed without any apparent effort. Madame Macfarren achieved a legitimate and decided success.

Herr Dreysschock belongs to the school of Liszt, Leopold de Meyer, and Thalberg, and in feats of execution is hardly surpassed by any of the three. His command of the instrument is really extraordinary. He plays octaves with a rapidity and a precision quite wonderful. His touch is neat, elastic, and firm; his tone round and powerful; and his execution exceedingly brilliant and energetic. He played a rondo, with orchestral accompaniments, for his first essay; and a fantasia, entitled, *Hommage à Londres* for his second. In the first he was immensely applauded, and in the last, a marvellous display of force in the left hand, he was vociferously encored.

We need not allude to the other performances, which were of the usual kind. Signor Bottesini was encored in his solo on the contra-basso, in which he displayed extraordinary powers of execution. The concert passed off with immense *éclat*.

SONNET.

NO. CCXXXVII.

REFLECTION:

FAR-SIGHTED Goddess, who, with blandest air
Softly approachest us, and tak'st thy place
Beside us, bending with such kindly grace,
We cannot deem an enemy is there—
Thy voice is clear, thy counsel seems so fair;
Wise plan thou dost with such acuteness trace,
We look upon thy placid marble face,
And thank thee, grateful for thy foat'ring care.
Out on thee, mur'd'ress of all human bliss!
Thou, who taught'st man to slight the present hour,—
Thou, who the future hast with monsters filled.—
Reflection! thou who plantest thy cold kiss
On trusting lips, and straight they lose the power
Of smiling—nay, the sense of joy is killed.

N. D.

WINCKELMANN'S HISTORY OF ANCIENT ART.

TRANSLATED FROM THE GERMAN.

(Continued from page 325.)

BOOK III. ON THE ART OF THE ETRURIANS AND THEIR NEIGHBOURS.

CHAP. I.

AFTER the Egyptians, and among the nations of Europe, the Etrurians are the most ancient people who have practised the arts, and among whom these began to flourish sooner than among the Greeks. Hence the art of this people, particularly with respect to its antiquity, deserves a very particular attention, especially as the oldest works which have been preserved give us a notion of the oldest Greek works, which were similar to them, and are no longer in existence.

A thorough consideration of Etruscan art requires, in the first place, a short account both of the oldest history and constitution, and also of the nature of the people, since in this lies the cause of their progress in art, which is afterwards exhibited in some of the most remarkable monuments. Since the art of the neighbouring nations has a similarity with the Etruscan, the knowledge of the latter gives us a light as to the former.

I. The first section which, in two portions, treats of the earliest history, the peculiarities, and the following condition of the Etrurians, proceeds from the information concerning the migration of the Pelasgi to Etruria to a comparison of the circumstances of that country with those of Greece in the earliest times, by which it clearly appears that among the Etrurians circumstances were more favourable at that period than among the Greeks. First, however, and chiefly, I have to show that art among the Etrurians was at least furthered, if not planted, by the Greeks; and this may be inferred, partly from the Greek colonies which settled in Etruria, and still more from the images of Greek faith and history which the Etrurian artists have introduced into most of their works.

II. With respect to the Greek colonies settled in Etruria, the ancient authors mention two migrations, the first of which happened six hundred years before the second. This was the movement of the Pelasgians, who came from Arcadia, and of others who had resided in Athens. By Thucydides, Plutarch, and others, after they have been mentioned under the name of Pelasgians, they are likewise called Tyrrhenians, from which we may infer that the Tyrrhenians were a nation comprised under the general name of Pelasgians. After this people had no more room in its own country, it divided; a part went to the coasts of Asia, and another part to Etruria, especially to the region of Pisa, when the emigrants gave the name of Tyrrhenia to the land which they occupied. These new-comers having incorporated with the old inhabitants, carried on a trade by sea earlier than the Greeks; and being jealous of the expedition of the Argonauts to Colchis, opposed these adventurers, and attacked them with a powerful fleet near the Hellespont, where there was a sanguinary battle, in which all the Greek heroes, except Glaucus, were wounded. This first colony of the Greeks in Etruria was probably strengthened by subsequent colonies; not to mention the Lydians of Asia Minor, who, after the Trojan war, likewise sent colonies thither. But as, at this period, the art of design seems to have been known neither to the Greeks nor to the Etrurians, this first migration of the Tyrrhenians to Etruria does not belong to our purpose.

III. The second migration of the Greeks to Etruria took place about 300 years after Homer's time, and as many years before that of Herodotus, according to the chronology of that writer.

This would be in the time of Lycurgus, the Spartan law-giver. Strengthened by these new colonies, the Etrurians spread through all Italy, as far as the extreme promontory of the country, afterwards called Magna Græcia, as is shown not only by authors, but by the coins of that date. Of these, among others, I may cite a silver coin in the Museum of Duke Caraffa Noja, on one side of which is the name of the city Buxentum under an ox in relief, and on the other the name of the city Syrinus on the Heraclean Bay, under an ox in intaglio. Through the possessions of so many countries the Etrurians extended their trade, advancing even to an alliance with the Phoenicians, so that the Carthaginians, as allies of the Persians, after they had attacked Sicily, under the command of Hamilcar, and had been defeated by Gelo, king of Syracuse, nevertheless having united with the Etrurian fleet, fell upon the Greeks in Italy, when they were repulsed with great loss by Gelo's successor, Hiero. From a rare silver coin of the city Faleria, marked with its Greek name, it appears that the Etrurians publicly acknowledged the Greek name of that city. Faleria was one of the twelve principal cities of this nation; and there could not be, as Dempster maintains, any dispute as to its situation. For the ancient city wall, of white multangular stones, run up without mortar, like the old fortifications of Preneste, and the walls of Fiesole, Terracina, and Fondi, lies about two miles from the Civita Castellana, and the spot is still called Falari.

IV. That these new colonies were the same with those, also introduced into Etruria their manner of writing with Greek characters, together with their mythology, and brought to the ignorant aborigines of Etruria their history down to the end of the Trojan war, and that thus art began to flourish in this country, is, in my opinion, evident from the Etrurian works, the greater part, if not all of which represent the same mythology and the oldest events of the Greeks. For, if the Etrurians themselves had known the art of writing, they would not have allowed the whole of their early history to fall into oblivion, and their monuments, instead of Greek stories, would have represented the events of their own country, of which, through the want of writing, they could have no knowledge.

V. Against this opinion might be cited some Etrurian works, in which the Greek heroic stories somewhat deviate from Homer's narrative. I may mention, as an instance, the "Fate of Hector and Achilles," which, on a brazen Etruscan patera is weighed, not by Jupiter, as the poet says, but by Mercury, besides other stories, which I have mentioned in my "Monuments of Antiquity." (On the patera, which has been taken to England, the name of the figures is added in the Etrurian language). But this rather confirms than contradicts what I have said, since it is common for the traditions of one country to be altered in another, and an alteration of the kind might have been made by one of the Etrurian poets.

VI. The mythology of the Etrurian deities has a great affinity with the Greek theology of the earliest times, as may be seen from the many winged figures in Etrurian works; for in the oldest Greek figures, according to Pausanias, wings were given to far more deities and other figures than by the artists in the more enlightened Greek period. The Etrurians gave wings not only to nine deities, as Pliny tells us, but, as I have shewn in my "Monuments of Antiquity," they represented as winged nearly all their remaining deities.

VII. The most ancient and celebrated event, in which the most powerful states of Greece took part, is the league of the Argives against the Thebans before the Trojan war, or, as it is called, the expedition of the Seven Heroes against Thebes.

The memory of this war has been preserved not so much in Greek as in Etruscan monuments. Five of the heroes, with their names in Etruscan letters, are cut in a Cornelian in Stosch's museum. Tydeus, one of these heroes, is likewise to be seen in another Cornelian in the same museum, with his name in Etruscan letters. Capaneus, a hero of the same expedition, just as he is struck down by Jupiter's lightning from the ladder, on which he is about to scale the walls of Thebes, is found on more than one stone, all of which seem to be the work of Etruscan artists. The other Greek heroes, who are represented with their names on Etruscan gems, are Theseus, during his captivity with Aidoneus, which is in the possession of Baron von Riedesel; Peleus, the father of Achilles, and Achilles himself, in Duke Caraffa Noja's museum at Naples; while on another gem Achilles and Ulysses may be seen with their names likewise written in the Etruscan language. Thus we can maintain that most of the monuments of Greek art that have been preserved must yield in point of antiquity to the Etruscans. By these deviations from the heroic history of the Greeks, the Etruscan artists had not only made that history their own, but they also represented Greeks events of a subsequent period, as is shown by the Etruscan sepulchral urns of a later date, which I have explained in my "Ancient Monuments." For on these is represented the hero, Echetius, who appeared, unknown, in the battle of Marathon, at the head of the Athenians, overthrew the Persians with a plough instead of any other weapon, and hence was called Echetius from *εκράγη*, part of a plough, and was worshipped like the other heroes. This figure, which has not been preserved on any Greek monument, proves also the constant connection of Etruscan art with the Greeks, while, from the primitive style of the gems already mentioned, it is probable that art did not flourish among the Greeks so soon as among the Etruscans. This may also be conjectured if we compare the circumstances of the Greeks with those in which the Etruscans were placed at the time that followed the second migration.

(To be continued.)

GERMAN OPERA.

On Saturday week *Fidelio* was produced, the whole strength of the company being made available. We cannot see the policy of choosing a Saturday night for the performances of the German company. Both Italian Opera houses are open, and this must, to a certain extent, keep the fashionables away.

The music of Beethoven's great work is so well known, that it is unnecessary to enter into an analysis of its beauties or its excellencies. The principal character has been made familiar to the English public by the splendid performances of Schroeder Devrient and Malibran. The libretto is one of great merit, and the opera is one which stands, and deservedly stands, in the very highest estimation of all lovers of music.

The cast of *Fidelio* was good, though not quite so efficient as we have witnessed in a former performance of the German Company. Mdlle. Walter, who made her first appearance in Leonora, has a soprano voice of considerable power, sings with much skill, and acts with immense energy. These are qualifications not to be despised, especially in the heroine of Beethoven's gigantic work, which requires, in its interpretation, power, skill, and energy of no ordinary amount. Mdlle. Walter produced a great effect by the manner in which she rendered the fine song "Komm Hoffnung," and carried away the audience by her passionate acting. The band by no means deserved unqualified praise for the manner

in which they accompanied Madlle. Walter. The fair artist created a still greater sensation in the celebrated quartet, "Er Sterbe," with Pizarro, Rocco, and Florestan. In the duet with Florestan in the last scene, Madlle. Walter betokened the highest expression and pathos in her singing. She was immensely applauded at the end, and called for with acclamations. Her success was decided. Madlle. Babnigg, who debuted lately at the Philharmonic, played Marcellina, and sang the music with very little point or animation. Herr Erl was the Florestan: it might have been worse, and it might have been better. The part is a very arduous one, and is altogether beyond the power of this pains-taking tenor. Herr Stepan undertook the part of Pizarro in place of Herr Formes, the most celebrated, it was confidently given out, of the barytones of Germany, whose continued indisposition incapacitated him from appearing. Herr Stepan acquitted himself very satisfactorily. Herr Breuer played Rocco. Neither in his acting or singing did he betoken anything extraordinary.

The choruses were as usual excellent, and the band good in many points. Two of the four overtures which Beethoven wrote for his only opera were executed with good effect, although the orchestra was shorn of much of its strength, by certain of its members being engaged elsewhere. The *Leonora* overture, the grandest and most magnificent of the four, was played between the second and third acts, and loudly applauded. All the performers were called for at the end of the opera, and were received with great warmth.

On Wednesday, Mozart's *Zauberflöte* was produced, and Herr Formes, though still labouring under the effects of his recent indisposition, appeared as Sarastro. This singer, as far as we can judge from a first appearance, and making due allowance for the consequences of indisposition, is fully entitled to the high reputation he has obtained in his own country. He has a fine-toned, powerful voice, which he mansages with considerable skill. His taste and judgment are excellent, and he displays in his singing both feeling and energy. Herr Formes excited no small interest in the audience by his first performance, and we among others shall be delighted to have an opportunity of doing fuller justice to his merits, which we have no doubt will be afforded us when the restoration of his health has brought back his vocal strength. He was encored in the air known in the Italian as "Qui sdegnò."

The opera in other respects was well cast. Madlle. Romani, who played Agatha in the *Freischütz*, appeared as the Queen of Night, and was encored in the well known bravura air in F, a song which taxes the powers of a soprano to the very utmost. Madlle. Marlow was the Pamina, Herr Bahrdt the Tamino, and Herr Breuer the Papageno—all good in their way, and efficient.

The chorus and band were excellent, and the opera was listened to throughout with great attention, and applauded vigorously on sundry occasions.

THE MUSICAL UNION.

His Royal Highness the Duke of Cambridge and a brilliant assembly of amateurs and professors of music attended Mr. Ella's fifth meeting on Tuesday, in Willis's Rooms. The programme included Haydn's quartet in G (No. 81), Mendelssohn's pianoforte trio in D minor (No. 1), and Beethoven's ninth quartet in C (op. 50), dedicated to Prince Razoumoffsky. The executants in the quartets were Ernst, Deloffre (violin), Hill (tenor), and Piatti (violoncello); in the trio, Charles Hallé (piano), Ernst, and Piatti. The performance

was altogether worthy of the eminent artists engaged. Ernst gave quite an original reading to the quartet of Haydn, which, though written at a very advanced period of life, is full of freshness and vivacity; his rendering of the quaint *minuetto* was as fanciful as it was true to the spirit of the author, and in the *adagio*, one of Haydn's best, he displayed his accustomed richness of tone and finish of phrasing. In the Razoumoffsky quartets, the grandest and most perfect specimens of Beethoven's chamber music, Ernst stands almost alone. His breadth of style, variety of tone, and energetic boldness of execution, are peculiarly suited to this intellectual kind of music, which demands the most refined and delicate appreciation, no less than the utmost command of mechanical resources.

In the C major quartet Ernst had opportunities of demonstrating his excellence in very opposite styles; the *andante* in A minor, a movement which has hardly been surpassed in romantic beauty, and the finale, which contains the celebrated *fugato*, the basis of the entire movement, were equally effective in his hands, the former for the poetical expression which he gave to the *cantabile*, and the latter for its sustained vigor and animation, a perfect command of light and shade being preserved amidst the most rapid execution. The entire performance of this quartet was admirable. Piatti's violoncello in the *andante* was the theme of unanimous praise; and Hill led off the fugue in the *finale* with the utmost precision, steadily followed by Deloffre.

The trio of Mendelssohn was a treat to all the admirers of that master's chamber music. Charles Hallé is just the pianist to appreciate and feel its many and great beauties, which his extraordinary command of the instrument enables him to interpret to perfection. His performance throughout was worthy of his own reputation, and of the music he was playing. In Ernst and Piatti, Hallé found artists, like himself, able to feel and to execute, and the *ensemble* was everything that could have been desired by the most zealous worshipper of Mendelssohn's genius.

The meeting gave entire satisfaction, and the applause bestowed upon the several performances was of the most liberal kind. After the instrumental music, the Hungarian vocalists sang two of their characteristic *morceaux*, and were received with great favour.

This meeting was honored by the most numerous assemblage of rank and talent ever congregated at any previous performance. Besides the Royal President, there were present the Duke and Duchess of Roxburgh and Duchess Dowager, the Duke of Beaufort, the Duke of Leinster, Marchioness of Downshire, Earl of Cawdor, Earl of Falmouth, Viscount Evelyn, Lords Saltoun, Milford, Trimleston, Hotham; the noble families of Dartmouth, Lilford, Rivers, &c. &c.; Mr. and Mrs. Eastlake, Mr. S. Rogers, and the *élite* of the musical artists in London. His Royal Highness the Duke of Cambridge, who had been absent until this meeting, from illness, personally complimented Ernst and Hallé on their performances, and in his remarks, evinced a right appreciation of their admirable talents. We hear that Joachim will lead the next matinée.

ALBERT SMITH.

THE pleasant and light hearted author of so many agreeable essays, romances, epigrams, and facetiae, Albert Smith, being about to take a trip to the Mediterranean, and cast his eye over either shore of the earth-encompassed ocean, has addressed an "Au Revoir" to his friends and readers, who coupled, may be reasonably supposed to include the entire public of Great Britain. The "Au Revoir" is quite in

Albert's vein, mildly ironical, humorous, and thoroughly kind-hearted; a desire to see the world, a natural yearning for change of scene, is mingled with a regret to part from his friends, and a not-concealed affection for the home he is about to quit. But let the traveller speak for himself;—

"TO MY READERS.

"I have always felt some slight sorrow at bidding good-bye to my friends at the conclusion of such of my novels as have been published in periodical numbers; the continuous intercourse, from month to month, although, in most cases, only in spirit, establishing a tie which is not willingly broken.

"On this occasion, I am more than usually loth to part, for it may be some little time before we meet again. Eleven years of unceasing work—during which exact third of my life I have never been away from the public for a longer period than six days at a time—have induced me to think that I might venture to take an extended holiday; and accordingly I hope that the gratification of a long-felt wish to visit the Mediterranean, the East, and the northern coast of Africa, is about to arrive.

"With the exception of the occasional means of informing my immediate friends as to where I am, or have been, I do not wish to see a pen and ink until I return. I start with a light-hearted companion, and we carry all we have in a pack, upon our backs, with which we hope the accomplishment of a somewhat long walk—from Cologne to Venice—will remove the unpleasant suspicions of our friends, that we have advanced somewhat beyond the first stage of insanity. Whether we may go out of our way to catch a glimpse of Central Italy, remains with the present turbulent foreign powers to determine.

"Perhaps it may be as well, for our future security, to state openly that we have no political objects in view. What Russia is doing to Turkey—how Austria means to act towards everywhere—who will eventually rule in Rome—and why Egypt objects to railways, we do not care one straw. They may all argue, arrange, or fight out their respective grievances from morning to night, for as long as they please, so that they permit us to come and go unmolested. To eat the real kebabs, and see the real Circassian slaves of the 'Arabian Nights Entertainments,' to hear a hubub, to climb the Pyramids, and to ride upon a camel, are ends of greater interest to us than the accomplishment of the finest strokes of policy ever effected.

"Let me hope, in my absence, that I may not altogether pass away from the recollection of my many unknown friends—that a few mutual acquaintances whom I leave behind will, now and then, remind them of me. I would venture, of these, to suggest a meek gentleman in spectacles, who once lived in the Quartier Latin, and subsequently at Islington—a humble dramatic author, who is preparing a piece, with great effects, to be called *The Show Tower*, for one of the transpontine theatres—a young friend, who is never tired of talking of the time when he was a little lad in the Cheshire salt-mines; and a present Oxford man, who has given up bals-masques, duels, breakfasts, and fast society generally, for books, tutors, and examination—and if, in addition, my old friends, the Gents, will sometimes compliment me with a little abuse, they will return good for evil, and feel much better therefrom.

"Sincerely wishing that we may all meet together again on a future occasion, with the health, spirits, and prospects of the most contented, for the present I bid you, most earnestly, most gratefully, FAREWELL.

ALBERT SMITH.

"14, Percy Street, Bedford Square, May, 1849."

Echoing the hope of the final paragraph, we heartily wish Albert Smith a pleasant trip, and a speedy return. In the last item we are individually interested, since during his absence (unless now and then he transmits us a note or two of his travels, at which we should not be astonished) we lose a highly valued, though an "occasional" contributor to these columns.

We can fancy a year flown over, and ourselves, after breakfast (with a cigar), reading with eager interest, and an infinity of chuckle, Albert Smith's account of his first failure in decyphering the "hieroglyph," his first disappointment at finding no water in the desert, and his first duck to avoid the kiss of the sirocco. Albert's account of his travels will not belong to the slow school of literature, though treating of the tops of pyramids, it must perforce be ranked among the books that discourse of "high art," to which perhaps he may return a convert.

D.

THE "EUTERPE" OF HERODOTUS.

(TRANSLATED, WITH NOTES.)

(Continued from page 328.)

VI. The breadth of Egypt itself along the sea is sixty schenii; if we settle that Egypt extends from the Plinthisine Bay (*a*) to Lake Sibonis, near which Mount Casius extends. From this point then there is a length of sixty schenii. Those of the inhabitants who are poor in respect of land, measure it by orgyiae; those who are less poor, by stadia; those who have much by parasangs; and those who have very much indeed, by schenii. A parasang is equal to thirty stadia, and the schenus, which is an Egyptian measure, equal to sixty schenii. Thus the breadth of Egypt along the sea, will be 3600 stadia.

VII. From thence into the inland, as far as Heliopolis (*b*), Egypt is wide, and the country is flat, wet, and muddy. The road from Heliopolis, from the sea up the country, is nearly equal in length to that which reaches from the altar of the twelve gods (*c*) at Athens to Pisa and the temple of the Olympian Zeus. On calculation, however, it would be found that these roads differ slightly in length, though not above fifteen stadia. For the one from Athens to Pisa is fifteen stadia short of 1500, while the one from Hieropolis to the sea, is of quite that length.

VIII. To a person going up the country from Heliopolis, Egypt is narrow. For on the one side is extended the mountain of Arabia, which bears from the north to the south, and the Notus (South wind), constantly rising towards the sea called Erythraean. Here are the stone quarries which were cut for the pyramids in Memphis. At this point the mountain stops, and turns off in the direction I have stated, (*i. e.* towards the Erythraean sea). Here the mountain is longest, being, as I have heard, two months' journey from east to west; and the eastern extremity abounds in frankincense. Such then is this mountain. On the side of Egypt towards Libya, is another rocky mountain, which is covered with sand, and in which the pyramids are situated, extending in the same manner as the part of the Arabian mountain towards the south. Thus above Heliopolis there is not much land belonging to Egypt; but for four days sail up the river Egypt is narrow. Between the mountains already mentioned the country is a plain, and where it is narrowest, there does not seem to be more than two hundred stadia from the Arabian mountain to that which is called the Lybian. From this point Egypt again becomes broader.

IX. From Heliopolis to Thebes, it is twelve days sail up the river; this is a distance of 4860 stadia, or 81 schenii. If the stadia of Egypt be computed, it measures, as I have already shown, 3600 stadia along the sea; the distance from the sea into the inland as far as Thebes, I will set down at 6120 stadia (*d*), and there are 1800 stadia from Thebes to the city called Elephantine.

X. A great part of the country just mentioned is as the priests said, and as appeared likewise to me, an acquisition to* the Egyptians. For the land between the mountains which I have described, and which lie above the city of Memphis, appeared to me as if it had formerly been an arm of the sea, like the region about Ilium, Teuthrania, Ephesus, and the plain of Maeander, if it be lawful to compare small things with great, for of the rivers that deposit these lands (*e*), none is worthy to be compared in point of fulness with one mouth of the Nile, which is five-mouthed (*f*). There are other rivers, not large in comparison with the Nile, but which have produced great results. Among these I can name among others,

* I. e., from the sea.

the Achelous, which, flowing through Acaania into the sea, has made a continent of half of the Echinades.

XI. In the Arabian country, not far from Egypt, there is a gulf extending from the Erythraean sea (as it is called), thus long and narrow, as I am about to describe. The length of the journey to one setting out from the extremity of the gulf, and sailing to the broad sea, using oars, occupies forty days. The width, where the gulf is widest, is equal to half a day's sail. There is an ebb and flow in it throughout the day. Now I think that at one time Egypt was another gulf of the same kind; so that there was one gulf tending from the northern (Mediterranean) sea towards Ethiopia; and another, the Arabian, of which I am about to speak, bearing from the southern sea towards Syria. These two gulfs, I think, carried out their extremities nearly to the same extent, and were separated from each other only by a small tract of land. If the Nile were to flow into this Arabian gulf, what would hinder the latter from being filled up within twenty thousand years? I myself think that it would be filled up within ten thousand years. Why, in the time before I was born, could not a gulf much larger than this (the Egyptian) have been filled up by so great and so influential a river?

NOTES.

(a) This bay took its name from Plinthe, a maritime town of Egypt, on the borders of Libya, and is said to be now called the "Gulf of the Arabs." Lake Sibonis is the present El Arish. It was so unwholesome as to be destructive to both man and beast, and was supposed to be one of the especial abodes of Typhon, the Egyptian origin of evil. Mount Casius is now called El Kas, or Ras Kasasron.

The word "stade" (stadium) properly denotes the foot race-course at Olympia, the length of which course was adopted as a standard of measure. It may now be assumed as containing 606 feet 9 inches, English; the discussion respecting its actual value being reserved for another occasion.

(b) Heliopolis is the "On" of the Bible, and the authors of the Greek Septuagint have used the former as a translation of the latter. "Heliopolis" is—it need not be told—a Greek word, denoting "City of the sun," and if "On" is the Egyptian for sun, the names perfectly accord.

(c) This altar was built in the forum of Athens by Pisistratus, son of Hippias, and seems to have been used as a general point of measurement by the Athenians.

(d) In this computation a difficulty occurs. In his seventh chapter, Herodotus has stated the distance from the sea to Heliopolis to be 1500 stadia, and in this, his ninth chapter, he states the distance from Heliopolis to Thebes up the river to be 4860 stadia. These numbers, added together, give 6360 stadia as the distance from the sea to Thebes; whereas, he expressly states in this chapter, that the distance from the sea to Thebes is 6120 stadia—an apparent error of 240 stadia. The easy method of solving the difficulty is to say, that the transcribers have made a blunder. This plan is a critical panacea, which will get rid of any malady whatever. Instead of having recourse to this violent expedient, we may attend to Bushr's observation, that the point on the sea-coast, from which the distance to Thebes (6120 stadia) is measured, is not specified, whereas the other figure (6360) is clearly obtained, by pursuing the course of the river. Thus, the smaller distance might denote a "short-cut" from Pelusium to Thebes, and contradiction would be avoided.

(e) The following description of the process of alluvion, by which, for instance, the Egyptian Delta was formed, is extracted from Major Reineck's work on the "Geography of Herodotus."

"All rivers preserve, to a certain extent of space, which is proportioned to the velocity of their streams, a current of water into the sea beyond the points of land that form their embouchures; when, by the continued resistance of the sea, they at last lose their motion. The mud and sand suspended in these waters during their motion, are deposited when that motion ceases; or rather they are gradually deposited as the current slackens, according to the gravity of the substances that are suspended. This deposition then will form a bank or shallow in the sea, and which will be of a fan-like shape, consistently with the form in which the water of the river disperses itself. This bank is of considerable breadth, and is, of course, constantly on the increase in height as well as extension, and the additions constantly made to its breadth will be on the side towards the sea. Until the bank rises up nearly to the surface, the river water,

which is continually poured into the sea escapes freely over it; but when the bank has risen so high as to inclose the water in a kind of lake, it is then compelled to force its way through the bank, although the passage will be both narrow and shallow whilst the bank remains under water. This passage is technically termed a Bar—for such it is in respect of the channel of the river, although it be the deepest part of the entrance to it. The position of this opening through the bank will be regulated by the stream of the river at the place where it terminates in the sea; and this direction, again, by the prevalent motion of the sea along the coast, the mouth of the river always falling obliquely into the line of the sea current; but if the river enter the sea in a line perpendicular to its shore, the opening, or bar, will be through the middle of the bank.

"As the bank rises to the surface, the opening increases in depth and width, until it becomes absolutely a continuation of the course of the river; since its water require the same breadth and depth to escape here, as in the inner parts of its course. And thus the upper part of the bank becomes gradually a portion of the firm land; whilst the outer part goes on accumulating, and the bar is gradually removed farther out; in effect, there will be a repetition of the same order of things. And hence it will clearly appear, that the bank thus laid in the sea, by the current of the river, is, in reality, the germ of the alluvion.

"The bars of certain rivers are swept away every season by the periodical flood; which, although it cannot rise to a higher level than the sea, is increased in velocity by the increase of the body of water above; and also by that of its descent; as the flood swells to a greater height above, and therefore forms a slope towards the sea. These floods also bring the greatest addition to the growing alluvion: and not unfrequently change the direction of the channel, and with it, of course, the position of the bar: their depositions being laid further out in the sea, by reason of the greater velocity of the current.

"Having endeavoured to explain the mode in which the alluvion gains on the sea, we shall next endeavour to explain the manner in which the changes and modifications of existing alluvions are wrought.

"The alluvions thus formed in the sea, are, in their original state, flat, and are also on a level with the ordinary surface of the sea: but as the surge repels that part of the deposited matter which rises to the surface, it will be raised somewhat above the level; and as this agency has regularly operated on all new made alluvion, it must have formed one continued level, but for the interposition of the periodical floods, which have formed it into a regular slope, corresponding with their own. As the alluvion, then, is extended into the sea, so is its level gradually raised into a slope; an operation that is constantly going forward, but which cannot keep pace with the extension, because every addition to it occasions a deficiency in the slope."

(f) The Nile was supposed to have seven mouths, but Herodotus has omitted the Bolbitine and Bucolic, as being the work of human art.

(To be continued.)

BEETHOVEN'S SYMPHONIES.

(Continued from page 327.)

The next movement, *Andante cantabile e con moto*, is constructed according to the same plan as the first movement, namely, with a principal subject, a second subject or episode in the fifth of the original key, which completes the first part; and a second part, commencing with what some critics call the *free fantasia*, or fanciful working of the principal subject, which leads to a recapitulation of the first part and terminates with a coda. It opens with a graceful subject in the key of F, which is treated as a short fugato, being first announced by the second violins alone, then answered in the dominant by the violas and violoncellos in unison, then in the original key by the basses, and finally by the first violins, with which answer all fugal imitation ceases; throughout all this, which with some composers would have greatly an air of pedantry, we are struck less by the appearance of study and contrivance than by the gracefully melodious flow of all the parts, which is, in fact, the highest result of study and contrivance, namely, their concealment: learning is never shown to such advantage as when it is made to hide itself, never wears so natural an aspect as when it becomes its own mask. A half-close on C introduces, as in the first movement, the second subject in the fifth of the original key, by changing the dominant upon which the cadence is made into a tonic, and so proceeding in

the key of C. The grace and lightness of this second subject is quite in keeping with the character of the first; indeed it is a stroke of genius, rare as happy, that these two subjects should be so much alike without producing a feeling of monotony; a short codetta that grows out of this is very charming, and the prolonged rhythm by which it is extended a true evidence of the mind of the master. The first part concludes with an elegant passage of triplets for the violin and flute in octaves, which is rendered peculiar by the instrumentation of the accompaniment; the drums and trumpets, which are introduced in the score only for the sake of this effect, which is repeated at the recurrence of the passage in the second part, have a separate figure from the rest of the orchestra, while the other wind instruments play, alternately with the string, staccato chords, breaking by their alternation the triple measure of the bar; the effect of the whole is in the greatest degree delicate and brilliant. The second part is far from elaborate; and to have been so would have been entirely out of place in a movement of this character, which is certainly playful rather than passionate, pretty rather than profound. A section of the subject being worked throughout, and the figure that was given to the drums and trumpets at the close of the first part being now assigned to the string instruments, identify this entirely with the preceding, and thus give great unity to the conduct of the whole movement. A natural, but, from its position, remarkably bold transition to the key of D flat, commences a short series of modulations which leads, very concisely, to a dominant cadence on C, preparatory to the return to the subject in the original key. Here occurs a point that is well worthy consideration, against which, with the sincerest reverence for the genius and authority of Beethoven, the writer cannot but make some exceptions. It is the succession of harmonies built upon the C pedal, which have the effect to destroy all feeling of tonality, and thereby to produce great harshness. The passage is as follows:—

Let us proceed to examine it. There is one law with respect to pedale that is universally received, in so far as no theorist has ever disputed it and no composer of recognised merit has ever disregarded it: this is, that the pedal note must be either the tonic or the dominant of whatever key may prevail at the time such pedal is employed. It is here confidently stated that no eminent composer has ever disregarded this law, because, although there may perhaps be found other instances like the present of its partial violation, in all such

cases, as in the instance before us, though there may occur harmonies that are foreign to the key, and therefore harsh from their inaccordance with the pedal note, such pedal note has always that relationship to what precedes or follows the passage as must make it either the tonic or the dominant of the key that principally prevails. This may well be coupled with another important rule in music, namely, that the test of whether a chromatic harmony belong to any particular key is the possibility of its being taken upon a pedal note which is either the tonic or the dominant of such key, to make which test unequivocally satisfactory, it is necessary to play the root of the chromatic chord below the pedal note, which can be borne with any combination, chromatic or diatonic, that is proper to the key of the said pedal, but which is intolerable with any chord that is not deducible from and assignable to such tonic. I know of but one exception to this general principle, which is, that upon a dominant pedal, the fundamental chromatic harmonies derivable from the major sixth of the key can be employed, provided such be followed by the minor common chord of the second of the scale; an example of this occurs at (b) in the above quotation, and there are very many to be found in the works of Mozart; the grounds of this single exception are, I think, wholly satisfactory, and, rather than otherwise, corroborative of the principle, if not of the law: we need not here discuss them. Now, it is obvious, in the passage before us from the approach to the pedal bass C, and from the full-close in F to which it ultimately leads, that this pedal bass is intended for a dominant; but, there occur upon it harmonies which can in no way be considered to belong to the key of F, which are therefore improperly taken upon the dominant pedal, and the effect of which is uephonious in the extreme, and would be intolerable, but that the respect we bear for the composer, and which the mighty works of his creation entitle him to exact from us, induces us wilfully to accept at the hands of such a master that which involuntarily we should reject if we met with it in the works of any writer of less deserved consideration.

It is here alleged that the harmonies at (a) and at (d) are wholly foreign to the key, that they involve modulations to A minor and to D minor, that they will not stand the test of their roots being played below the pedal note, and that they are therefore inadmissible in their present situation; and further, that the cultivated but unprejudiced ear is, no less than the law, offended by their introduction. On the other hand, the harmonies at (b), (c), (d), and (e), although from the notation employed they may appear to involve change of key, are all, save in the case of the exception already noticed, fairly deducible from the three roots of chromatic fundamental harmonies belonging to the key of F, and reconcileable to the strictest laws on the subject. All this is advanced it is hoped without presumption; the true reverence for a great man is to acknowledge his merits, not to be blind to his faults, and they show but a very low and a quite unworthy appreciation of those who cannot, or who dare not, separate them from the latter. The really valuable study of a master is not to place him before us as a subject for servile admiration and imitation, not to encumber him with the onus of the faults we copy from him, because we prefer his example to the rules by which he, no less than we, should be judged, but to consider that we are dazzled by the beauties that prevail so much as to be insensible to the errors that disclose themselves to the careful eye of the student, and would be the predominant features of music that wanted the very superior interest which in such works as the present, and generally with such writers, engrosses all the hearer's attention.

To proceed with our analysis, the subject at its resumption in the original key is diversified by a most felicitous counterpoint of semiquavers, which forms a very important feature in the movement, and which gives the subject itself an entirely new character. We have then a recapitulation of the first part with the second subject, what grows out of it, and what follows it in the original key of F, and then a coda in which a prolongation of the subject by the unexpected repetition of a phrase in a different key, comes, perhaps, more within what is generally understood by the beautiful than any thing in the movement. This andante, much more than most of the writings of Beethoven, seems to be music for the sake of the notes, rather than for the sake of any passionate expression, of which this author's compositions are so eminently the medium. We are charmed with the melodious continuity that prevails throughout the movement, and we feel the presence of the consummate artist in the conduct of the whole, but we never forget the artist and his work and lose ourselves in a train of phantasies which through his work a great artist, and this artist so pre-eminently, has the power of suggesting. If the expression be admissible, this might be called prose music, being in itself all satisfying, and kindling in no degree the imagination of the listener; the reality of the art, not its romance, fully complete in itself, and neither calling forth nor requiring anything but intelligence and attention on the part of an audience to complete its entire effect.

G. A. MACFARREN.

(To be continued.)

DRAMATIC INTELLIGENCE.

ST. JAMES'S.

FRENCH PLAYS.—OPERA COMIQUE.—On Wednesday a new opera was produced at the St. James's, for the benefit of M. Couderc, this being the second new opera within ten days. Such an evident desire to please the subscribers and the public is deserving of all praise, and raises the enterprising manager still higher in our esteem, if possible. Up to the present moment, Mr. Mitchell has been eminently successful in the choice of his pieces, and if we may judge from the effect produced on the first representation of Auber's opera, *La part du Diable*, we should say that it cannot fail to become a universal favourite. Both libretto and music are pleasing, the former produced at the Haymarket theatre, under the title of *The Little Devil*, is in Scribe's best style, neatly put together, interesting and effective. There is humour in the dialogue, and the master-hand is evident throughout in the management of the situations, which have nothing forced in them, if we once take for granted the improbability, or rather impossibility of the original argument. We shall enter into no detail of the plot, for which we refer our readers to our account of the piece when produced at the Haymarket. As regards the music, it is, as far as we can judge from a first hearing, both pleasing and original. Mdlle. Charton's first song, "Ferme ta paupière, dors, mon enfant," is a graceful and simple melody, and was delivered with much expression. We were also much pleased with the air, "Sans appui sur la terre," which was received with much applause, and is repeated several times during the opera; we have also in the first act, a very pretty duo, "Par ma promesse il croit," exceedingly well sung and acted by Mdlle. Charton, and M. Couderc. In the second act, Mdlle. Charton sings a very striking melody, "Qu'avez vous, comtesse, et pourquoi cette peur?" and Mdlle. Guichard and M. Couderc have a delicious little duo, "Prenons

bien garde," which we think the gem of the opera. In the third act, Mdlle. Charton gave, with much feeling, the recitative and air, "Reviens, ma noble maîtresse," and displayed all the resources of her admirable vocalisation in the air, "Moi seul de vos secrets suis maître." There is in this act a serio-comic duo between Mdlle. Guichard and M. Couderc, "Moment favorable," which partakes somewhat of the Italian opera buffa, in which the serious and comic are curiously blended and produce a most pleasing effect: Raphaël d'Estemiga declares his passion for Casilda, who pretends that every motion and action of her lover's is imitated by the fiend with whom he has entered into partnership; the malice of the lady and the awe of her lover, kept the house in convulsions of laughter. The acting of Mesdemoiselles Charton and Guichard, was, as usual, good. Mdlle. Morel looked uncommonly pretty, and was most becomingly dressed in the part of the Queen. M. Buguet played in the most satisfactory manner the small part of the King, and M. Châteaufort was richly humorous in that of an intriguing preceptor.

M. Couderc played his part with the most perfect self-possession. We know of no actor who excels M. Couderc in this respect, he is perfectly at home on the stage; his manners are those of a gentleman, and his acting is invariably correct and appropriate to the part which he impersonates. In short, M. Couderc, as a comedian, ranks very high in our esteem. As a singer, he has also merits of a superior order. His acting in the new opera was in every respect worthy of his best efforts; his conception of the part evinced much intelligence, and throughout the piece he displayed the qualities of a consummate artist. The opera was in every respect successful; the house very good. Her Majesty and Prince Albert were present, and remained to the end of the performance.

J. DE C.—

PROVINCIAL CORRESPONDENCE.

MUSIC AT MANCHESTER.

(From our own Correspondent.)

ERNST AND HALLE.—The second concert with these admirable artists took place at the Free Trade Hall, on Wednesday the 23rd ult. The following was the programme:—

PART I.

Overture—"Zampa"	Herold.
Symphony—"Andante" (op. 67)	Beethoven.
Concerto—Violin—Herr Ernst—Scena "Cantante" (op. 8)	Spohr.
Cavatina—Signora Giulietta Borsi-Deleurie—"O mio Fernando"	Donizetti.
Concerto—Piano—Herr C. Hallé—"Concert Stück"	Weber.
Overture—"Crown Diamonds"	Auber.

PART II.

Wedding March—"Midsummer Night's Dream"	Mendelssohn.
Symphony—"Andante" (<i>the Surprise</i>)	Haydn.
Grand Duo Brillante—Herr Ernst and Herr Hallé—	Eckert and Kullak.
"Neapolitan Airs"	
Aria—Signora Giulietta Borsi-Deleurie—"Il Segreto"	Donizetti.

(From the Opera of "*Lucrezia Borgia*,")

Fantasia and Prayer (from *Mosé in Egitto* and *Guillaume Tell*).

Solo—Violin—Herr Ernst—"Carnaval de Venise," with

new Variations

Overture—"Fra Diavolo"

Ernst.

Auber.

The room was by no means so full as on the first occasion, twelve or thirteen hundred we should say, from appearance, would be the outside number present. The performance was of the highest order; as an instrumental concert we rarely have anything so excellent in Manchester; there was a full orchestra, numbering something like eighty performers, including several of the band of the 4th Royal Irish Dragoons. We cannot say that we have any great predilection for the French school of overtures,

the three examples given on this occasion, *Zampa*, *Fra Diavolo*, and the *Crown Diamonds*, being perhaps as favorable as any. All three were capital performances. The Brass was rather too powerful at times, particularly in the noisy part of the overture to the *Crown Diamonds*. Mendelssohn's magnificent *Wedding March* was very finely executed. Great credit is due to Mr. D. W. Banks, for the cleverness he shewed in conducting a force so unusual in Manchester; our orchestras here seldom mustering over forty or so. Ernst's first appearance, with his usual classic taste, was in the *Scena cantante* of Spohr, with full orchestral accompaniments. How very seldom such a work can be heard! How few can give such effect to its performance! Ernst was most enthusiastically cheered, both before and after it. If he does not everywhere draw the crowd to hear his playing that his great master Paganini did, his talents certainly meet with the warmest appreciation from those who do hear him; we never saw more enthusiasm, or a reception more cordial, than was given both to Ernst and his worthy and able coadjutor Hallé. Hallé's good taste was shewn in his first selected piece—no other than the well known *Concert Stuck* of Weber, accompanied of course by the full orchestra. We were never more delighted with a violin, or a piano forte solo, than with these two great performances; both players appear to forget themselves (as clever executants), and their audience (as listeners); they seem to throw their whole souls into the composition, whatever it may be, on which they are engaged, in endeavouring to give such expression to it as intended by the composer. Herein is the great charm of both these clever artists. There is no trickery—no shew-off—no clap-trap about them; they play genuine good music, with feeling and expression to please the discriminating, not to astonish the vulgar and gaping crowd. The "Duo Brillante," on "Neapolitan air," shewed what could be done by such hands, in overcoming all sorts of difficulties, and produced a hurricane of applause; at its close an encore was inevitable, when, with consummate taste, the two turned to something more congenial to their souls, and gave us the Andante from the *Sonata in A minor* they had played at the former concert. Anything more delightful we never before listened to in instrumental music—it was lovely. The two talented performers seemed quite inspired and carried away by their theme, to the very *acme* of perfection. The fair vocalist Signora Giulietta Borsi must pardon us for leaving all notice of her until the last. We liked the quality of her voice exceedingly, but thought she was too timid to give all the effects of which she was capable. Her style and method are purely Italian, and she sings like a thorough artist. All the journals speak highly in her praise. We prefer giving a decided opinion after hearing her to better advantage. She was encored with great applause in Alboni's *pet Brindisi*, "Il Segreto," which she gave with great spirit and warmth of feeling. The cavatina of Donizetti she sang from the *Favorita*, reminds one exceedingly, in the cabaletta, of one by the same composer from the *Figlia*. We have had a good many of these great annual concerts, in Manchester, this spring, which in the main have been as successful as the spirited projectors deserved. We should be sorry though, were one of our permanent societies like the Hargreaves Choral Society, to be seriously injured, or materially affected by them; there is room enough, we dare say for both, but they have come so close together of late, that to attend both, was to say the least of it, a demand on the time of even a lover of music.

The Hargreaves sixth and last concert for the season followed the night after Ernst and Hallé's. Miss Birch and Mr. H. Phillips were the principal vocalists, and the following scheme was given:—

PART I.

Overture—"William Tell".	Rossini.
Round—"Yes, 'tis the Indian drum" (<i>Fernando Cortez</i>)	Sir H. R. Bishop.
Duet—Miss Birch and Mr. Phillips—"Cruel! perchè finora" (<i>Le Nozze di Figaro</i>)	Mozart.
Song—Mr. Phillips—"The milk-maid"	MS.
Glee—"Full choir—"Discord, dire sister"	Webbe.
Grand Scene—Miss Birch—"Ocean, thou mighty monster" (<i>Oberon</i>)	Weber.
Duet—(Choral)—"Why listen to the carols?"	Mendelssohn.
Glee—(Solo, Mr. Phillips)—"Shades of the Heroes"	T. Cooke.

PART II.

Grand March—"Athalie"	Mendelssohn.
Chorus—(Solo, Miss Birch)—"Allegiance we swear" (<i>The Slave</i>)	Sir H. R. Bishop.
Song—(Mr. Phillips)—"The Sailor's Journal"	Dibdin.
Chorus, Soprani—(Solo, Miss Birch)—"Charity"	Rossini.
Glee, Full Choir—(Recitative, Mr. Phillips)—"Twas in the dark and dismal hour"	Clipton.
Ballad—Miss Birch—"Will you love me then as now"	S. Glover.
Chorus—"Rise and break"—(<i>St. Cecilia's Day</i>)	Van Bree.
Recitative—Miss Birch—"Ye verdant plains" (<i>Acis and Galatea</i>)	Handel.
Air—Miss Birch—"Hush, ye pretty warbling choir" (<i>Acis and Galatea</i>)	Handel.
Solo (Mr. Phillips) and Chorus—"Haste thee, nymph" (<i>L'Allegro</i>)	Handel.

It was an excellent concert, and we are at a loss how to express our high opinion of each piece that pleased us, in a manner worthy of its respective merits, and at the same time to avoid repetition, or to appear fulsome or extravagant: we must to the task, however, as well as we can. Imprimis, then, we never heard the *Guillaume Tell* overture go better, and we have heard it fifty times if we have heard it once. Mr. Thorley, Mr. Royal, Mr. Seymour, the leader, and the conductor, Mr. John Waddington, all deserve special praise for so spirited a performance, and the two first for their beautiful soli passages on violoncello and flute—it was first-rate. The 24th being Her Majesty's birthday, the band, chorus, and principals, sang the national anthem, or at least two verses of it, assisted by the audience. Miss Birch gave the second verse splendidly, but for an unlucky attempt to astonish by a long holding high note and a cadence; we are sorry so great a singer should have made such a mistake. Bishop's rondo was admirably sung, about twenty-five or thirty voices to a part, and richly deserved an encore. The Hargreaves were, however, remarkably frigid all the evening, especially during the first part. Mozart's charming duet, from *Figaro*, was in good hands and had ample justice done to it by the two principals. The "Milk Maid" is a MS. Ballad, most likely Phillips's own composition; it is a simple unpretending affair, but was given with great taste and expression in Phillips's best manner; he was in good voice, and sang well all the night. Webbe's glee was a marvellously fine performance, by the entire choir, the altos, the tenors, and basses, all singing with as much effect of light and shade, and with the precision of one voice to a part in lieu of so many; it was loudly applauded. Miss Birch has had our warmest encomiums, many a time, and she must excuse our again differing with her about a long very high note; in that most difficult of all difficult scenes, "Ocean, thou mighty monster," she seemed to wish to produce some wonderful effect upon her audience; whatever it was, it failed. With this slight exception, we must do Miss Birch the justice to say that we never heard this arduous scene given with such power and effect, especially the closing strain from the overture; it was most spirited; we have not heard it approached by any other singer.

The duet "Why listen to the carols?" was a pretty bit of Mendelssohn, with pizzicato accompaniment for the string instruments, nicely warbled by the choir. But the great feature of the first part, as a mere performance, was Tom Cooke's "Shades of the Heroes," Mr. H. Phillips taking the solo, and the orchestra filling up with the band parts which were added by the composer at its performance at one of the great festivals not long before his death. It was executed perfectly, in every sense of the word, and a most satisfactory finish to the first part. Mendelssohn's march from *Athalie* reminds one of its admirable author, but is truly characteristic and original; it was finely played. Miss Birch had two opportunities of display with the chorus; first in the solo from the "Slave" chorus; the second, with the trebles and contraltos only, in Rossini's flowing and elegant "Carita." There is a something mournful but lovely in the burthen of this chorus which clings to the memory like the sound of an Aeolian harp. The female choir deserve all honourable mention for the precision, beauty of intonation, and piano style of singing this delightful chorus. Miss Birch acquitted herself admirably in the solos. Mr. H. Phillips has made two things his own,—one is Dibdin's ballad, the other Handel's solo "Haste thee, nymph." It is almost needless to add, he was encored in both. He also gave very expressively the solo

in Clifton's glee, which was another specimen of what the Har-
greaves choir could produce in glee singing, by a hundred voices
or more together. It was wonderfully sung. We did not like Miss
Birch's second choice—Glover's ballad "Will you love me then
as now," it is of the *namby-pamby* school. Miss Birch gave some
great vocalization in it, and may be right, as she was warmly
encored; still she must excuse our not liking it. Her "Hush ye
pretty warbling choir" was most exquisite; the last and best thing
she did of the night. She was ably accompanied by Mr. Horrock
on the piccolo. With the laughing chorus the concert terminated
exactly at ten o'clock.

FOREIGN INTELLIGENCE.

New York, May 15th, 1849.

(EXTRACT FROM A LETTER.)

MY DEAR —. Since Mr. Macready's arrival in this country last autumn, his professional successes in the northern cities have been considerably marred by the various reports which have been propagated by the friends of Mr. Forrest, to the effect that he, Macready, had used every exertion to ruin the fame and thwart the exertions of Forrest during his last visit to England, &c. These reports have roused the anti-British national feeling of the lower orders, and have resulted in more or less opposition from time to time to Mr. Macready's performances; but of no more serious nature, though far more contumelious, than the Tamburini row of London, until Monday the 7th inst. On this occasion Mr. Macready was advertised to commence a farewell engagement at the Astor Place Opera House in this city. The play was *Macbeth*, during three acts of which Mr. Macready stood his ground with manly and gentlemanly forbearance against the most outrageous indignities. He was greeted with hisses, groans, and cries of "Off, off!" showers of rotten eggs, apples, a bottle of assafetida (impregnating the whole building with its offensive odour), a bottle of vitriol, several chairs, logs of wood, &c. A large placard was hung over the upper boxes, "You have been proved a liar!" Three groans were given for the English bull-dog, and nine cheers for Ned Forrest, "remember how he was treated in England." After this disgraceful scene, Mr. Macready was naturally anxious to relinquish his engagement, but was induced to consent to reappear, in consequence of a request signed by 48 of the first gentlemen of the city, assuring him that "the good sense and respect for order prevailing in this community would support him." On Thursday the 10th, when Mr. Macready reappeared, he was again assailed with yells and hisses which continued until nearly the end of the first act of the play, when suddenly the police, who were thickly packed in every part of the house, and who by this time had marked their men, took in custody the ringleaders of the rioters, and, comparatively speaking, order prevailed *within* the theatre during the rest of the performance; not so *without*. Here, the mob, congregated in thousands, were fighting furiously with the police, at an early hour—the latter overmatched. Unfortunately a neighbouring street was in a course of repair, and the "rowdies," thus armed with paving-stones and logs of wood, battered the doors and smashed the windows—several of the missiles passing into the interior, much to the alarm of the *seven ladies* present. At this time a detachment of National Guards and three troops of cavalry, whose presence was deemed imperative by the civil authorities, appeared on the ground. This was the signal for further violence. The military were so grievously assailed by paving-stones, &c., several being carried into the theatre dangerously wounded, that it was evident a crisis was at hand. The mob were wresting their arms from the soldiers, and threatening to burst the building, when the officers declared that they must either withdraw their men or be permitted to fire in self-

defence. With the concurrence of the sheriff and recorder an attempt was made to read the "riot act," met by fresh violence from the multitude. After which, orders were given to fire over the heads of the people; the execution of which produced no effect. The military then fired four or five volleys on the infuriated mob, who ultimately left the street in their possession. By these fatal occurrences, upwards of twenty lives have already been lost, and more than that number of persons are now lying in a dangerous state.

Mr. Macready escaped from the theatre disguised in a military cloak and cap, among the audience, and thus left New York at day-break the following morning for Boston. Of course there is a mystery about his movements; it is to be hoped he will reach England by the same steamer that carries this letter. Since Thursday the greatest excitement has prevailed in the City, while the authorities have had to quell nightly disturbances in the neighbourhood of the Opera House, styled by the loafers the "d—d den of the aristocracy." What form of government will satisfy a mob?

LETTERS TO A MUSICAL STUDENT.

No. XI.

(Concluded from page 300.)

MINOR CHORDS AND THE MINOR SCALE.

DEAR THEODORE.—We have seen, that besides the octaves of the fundamental sound, the third and fifth (with their respective octaves also) are at the artist's command for the formation of quiet harmonies. As his materials comprise, harmonically speaking, but three different sounds, it is obvious, that only *two* different kinds of harmonious combinations can be effected, *viz.*, harmonies of *two* different sounds and harmonies of *three* different sounds. The first, which I shall term *simple* harmonies, because they are taken directly from the quiet natural harmony, comprises *six* different combinations:

1 : 2 = octave; 2 : 3 = fifth; 3 : 4 = fourth;
3 : 5 = maj. sixth; 4 : 5 = maj. third; 5 : 6 = min. third;



These constitute the materials for a quiet harmony in two parts. Each of these has an expression—a psychic character of its own, and if the artist, for the sake of this difference in character, selects and employs them for certain definite purposes, they all cease to be, strictly speaking, natural forms, and become artistic elements. In so far then the major and minor thirds are perfectly alike, they both are presented by nature, and both by being detached from the remaining sounds of the natural harmonious mass, become independent forms of art. Of the difference in their psychic character, I shall speak hereafter, and turn now to the second kind of harmonious combination, *viz.*, that of *three* different sounds.

You know that we call such combinations *triads*, or *chords*, the former term being more definite, and therefore preferable to the latter. Looking at the natural harmonious mass, we find that such triads occur there three times, the first consisting of the 3rd, 4th, and 5th sound, the second of the 4th, 5th, and 6th; the third of the 5th, 6th, and 8th.



These, says Rameau, are natural chords, and Weber agrees with him, but adds: "Where there is a minor chord to be found, a chord in which the respective sounds have this ratio, 5 : 6 and 4 : 5?" According to the position taken by his opponents, this taunting question must remain unanswered; and Weber exultingly cries: "Then you must at least admit that all your minor harmonies are *unnatural* ones!"

Here, then, is the time to step in and see who of the two is right. In order to come to a conclusion, it will be necessary, first to find out

the meaning of *natural* harmony. In this regard, both parties seem to agree that natural harmony means a harmonious triad of such a form as occurs in the successive series of acoustic sounds. This is an enormous error, an error which makes all settlement of the question at issue utterly impossible, and yet, which is so palpable, that one cannot help feeling astonished how it could remain undiscovered. If natural forms are only such as are *directly* presented by nature, then either *there can be no art* (a freer action of man), or *all art cannot be unnatural*. What an alternative!! Look at our melodies. This natural development of our series of sounds by a subdivision of the vibrating portions of a sounding body leads to smaller and smaller intervals, the longer it is continued; its direction is exclusively upward one, proceeding in regular, mathematically measured steps: and yet we insert intervals where they are not in nature, leave out others according to our will, descend, ascend, and skip as we like, and call such a selection, such a succession of sounds, *melodies*. Are all these *unnatural* forms? Or are all our rhythmical combinations unnatural, because the rhythmical motion of natural objects is continually the same? Or, finally, how does it stand with our harmony? The whole number of acoustics form the natural complement of a sound; if, therefore, we are to adhere strictly to nature, not one of those acoustics ought to be thrown out, and every sound should be accompanied by the whole mass of its natural harmony. That this would at once annihilate all idea of art, needs no mentioning; and the defenders of the so-called natural harmony are aware of it. They select from amongst the acoustics certain sounds, throw out all the others, and yet call the combined effect of the former *natural* harmony! What is their reason for doing so? Just because the sounds (intervals) of their harmonious combinations follow in the same order in which the same sounds occur in the series of acoustics. Thus harmony is no longer the combined effect of different sounds, but a mere mechanical building up of one sound above the other—a *melody* composed of a series of acoustics! There is one still more ridiculous idea connected with the demonstrations and proceedings of these "natural harmonists." The triad, which they represent so pre-eminently a natural one, and which is the major common chord with the ratio of 4 : 5 : 6, does not occur in nature at all. In this triad, as practically employed in music, the lowest sound (the prime) is considered and treated as the *root*, or the fundamental on which the other two rest. Now, in nature, a sound is never accompanied by its third and fifth; the proportion of 4 : 5 : 6 occurs only in the third octave; and consequently by singling out three sounds, they actually employ a form and call it a natural one, which is naturally an impossibility, as a fourth sound cannot appear without the existence of the first (fundamental) one.

This will be sufficient to lay bare the fallacy of those who wish to prove that our musical forms are taken *directly* from nature. If such an attempt could be successful, there would—as I said before—be an end to music as an art. But does this prove that our music is an *unnatural* thing? If so, it could have no effect upon our natural bodily organisation, and consequently our psychic constitution either. There must therefore be nature in art, in order that the latter may become an external perceptible medium of the spiritual life, and nature, on the other hand, must be subjected to the action of man's free will, in order to become art. On this axium, that art is *based* upon nature, but that the latter must be made subservient to man's will, depends the right understanding of all musical forms, and consequently of harmony also. All materials which art employs it must take from nature; and so far and no further, are our musical forms *natural* ones. Thus nature offers us an infinite number of different sounds, the artist selects and employs them in a certain order, and thus creates an artistic form—a *melody*. The waving three, the pulsations of the heart, the undulations of the sound-wave itself, present the elements of rhythmical motion; the artist again employs these elements according to his intention, and thus creates another artistic form—a *musical rhythm*. And why should not the same liberty be allowed to him in regard to harmony? Here the natural simultaneous appearance of different sounds offers to him another and most effective means of musical expression; but as his object requires the painting—if I may use that term—of different feelings and sensations, he again makes use of his artistic freedom and judgment, and selects from the material thus offered, only such as appear to him best calculated for the obtainment of a certain artistic purpose. The first consequence of this artistic choice is, as we have seen, the separation of the quiet harmonies, as the expression of *rest*, from the remaining combinations, which form the expressions of motion; he calls the former *consonances*, and the latter *dissonances*, and thus, all harmonies are divided into two great families.

Amongst the consonances on quiet harmony, he then distinguishes those simple combinations which we found above, and employs them

according to the peculiar character belonging to each; but the natural accompaniment of a sound points out to him a harmony of more than two parts, and thus offers a new means of harmonious expression. He accordingly combines those six simple (two-fold) harmonies to three-fold ones; but in what manner and order must remain at his choice; and this will again be directed by the particular object he has in view. Let us, then, fancy we wanted to form three-fold harmonies from those six consonances enumerated above; then these six consonances would admit of twenty-four threefold combinations. But of these, by far the greater part would have to be excluded; for firstly,—as it is our intention to form chords of three different sounds, and, as for reasons stated previously,—octaves are harmonically to be considered as single sounds,—all those combinations cannot be used in which there appear two sounds of the same name. Of such nature, for instance, are the combinations of

$$1 : 2 \text{ and } 2 : 3 ; 2 : 3 \text{ and } 3 : 4 ; 3 : 5 \text{ and } 5 : 6$$



and several others.

Secondly—As the effect of the threefold chords to be thus obtained is to be that of *quietness*, each of the three sounds of these chords must bear to each of the two others, the proportions of one of the 5 consonances 2 : 3 ; 3 : 4 ; 4 : 5, or 5 : 6. Whenever, therefore, a combination of two twofold harmonies leads to a chord in which other ratios than these appear, the chord thus obtained is not admissible amongst the quiet harmony. This is the case with the combination of all harmonies of the *same kind*; for instance—

$$2 : 3 + 2 : 3 = 4 : 6 : 9 ; 3 : 4 + 3 : 4 = 9 : 12 : 16$$

$$4 : 5 + 4 : 5 = 16 : 20 : 25, \text{ &c., &c.}$$



Throwing out these two classes of combined harmonies, the one as not belonging to the three-fold chords, and the other as not possessing the necessary character of quietness, there remain for artistic purposes the following six combinations:—

$$a, 3 : 4 + 4 : 5 = 3 : 4 : 5, \text{ chord of the major sixth fourth.}$$

$$b, 4 : 5 + 5 : 6 = 4 : 5 : 6, \text{ major common chord.}$$

$$c, 5 : 6 + 3 : 4 = 5 : 6 : 8, \text{ major chord of the sixth.}$$

$$d, 3 : 4 + 5 : 6 = 15 : 20 : 24, \text{ chord of the minor sixth.}$$

$$e, 5 : 6 + 4 : 5 = 10 : 12 : 15, \text{ minor common chord fourth.}$$

$$f, 4 : 5 + 3 : 4 = 12 : 15 : 20, \text{ minor chord of the sixth.}$$

Here then the fifth combination leads to a common chord with a small third—a minor triad. Is this chord less natural than the major triad? By no means. All six threefold chords are in this respect exactly the same, they are all *based upon* nature; their elements (consonances) are taken from nature, but their artistic combination, guided by the fundamental axioms of quiet harmony, makes them forms of art. The only difference between the three first, and the last three, is this, that the former are found amongst the natural accompaniment of a sound. But this circumstance, in *artistic* respect, counts for nothing. For the cause why in nature a minor chord cannot appear, is the very thing which distinguishes harmony as a real agent in art from that combination of sounds, which being always the same, as in nature, is incapable of any artistic expression, and consequently utterly useless to the artist. In nature a minor chord can never appear, because the fundamental sound forms the root of all the harmonies by which it is accompanied; for it is obvious, that, as the proportions of its octaves, if expressed by numbers, always double (1 : 2 : 4 : 8, &c., &c.), there never can occur in the series of harmonies a sound, to which the root or one of its octave bears the ratio of 5 : 6. But in art we make our harmonious combinations *independent*

of any natural fundamental sound, we emancipate the different quiet consonances, which in nature are bound up with the next of the harmonies in a certain unchangeable order, and thus give them that liberty of motion, which alone can make them fit for artistic purposes.

And this is the answer to G. Weber. The minor chord, far from being "something that is arbitrary, a structure of *human intelligence*," is, in fact, an *organic necessity*. If harmony were at all to become a real effective means of expression, it must first of all be made an independent artistic element, and this it could only be by giving it an independent motion—life! Thus then the creation of the minor chord was the immediate and unavoidable consequence of the introduction of harmony in music; as soon as the latter appeared, the minor chord must appear too; it was the first child of the alliance of art with a new musical element, sent to proclaim to the world the glorious news, that now the organism of art was complete, that it had arrived at the state intended for it from the beginning: a trinity in one.

MELODY—RHYTHM—HARMONY.
MUSIC.

And now, dear Theodore, having endeavoured to prove that this third element in music, like the two former ones, is a necessary consequence of the purpose and organism of our musical art; having shown that the minor chord in particular is the most important power of the existence of *artistic life* in our harmony, it now remains to be seen in what relation the different harmonic combinations stand to man's own spiritual existence—how they can be made to express the different states of his psychic life; or in other words, the psychology of harmony, remains still to be examined. I intend to do this after I have spoken of those harmonious combinations which represent the momentum of motion, dissonances. As, however, there is a general broad difference of character between all major and minor chords in general, I shall in my next, to complete the "natural history" of the minor mode, attempt a psychologic description of the latter, and then proceed to the minor scale.

TEUTONIUS.

(To be continued.)

JULLIEN'S CONCERTS MONSTRES.

JULLIEN is the very colossus of public caterers. His conceptions are universal—his speculations gigantic. The age seems made for Jullien, and Jullien for the age. He is the very henchman of the times, and marches in the rear of occasion. The general mind is enlarged, and looks for everything on an enlarged scale. It is no longer taken with small delights. "Strong meat for men, not milk for babes," is the cry of your modern pleasure-seeker. Surprise and novelty are the grand arcana of all amusements. The eye must be astonished as well as delighted, the ear tickled as well as pleased, and the feelings roused as well as captivated. This is the age of exaggeration and extravagance—a used-up age—and requires strong stimulants to keep excitement alive. Jullien learned this fact in Paris at the Porte St. Martin and at the Académie Royale; and in London at Drury Lane and at the Surrey Gardens; and the stimulants he has administered to keep awake the dim, fluttering spirits of the public are chronicled among the brightest of past events. Each succeeding year Jullien has contrived to go beyond himself—a task of no mean difficulty, be it remembered, and only compassable by the enterprising conductor himself—and to provide a doubled new excitement for his hungry audiences. But still the cry was "Give, give;" and Jullien said, "Well, I will give." The danger was, that having gone too far, Jullien would have no farther to go. Such pale surmisers knew but little of the resources of genius. The doings at Drury Lane last season are already matters of history—a light and a beacon to the entertainer; and it boots not here to say how and in what manner Jullien transcended all his previous exertions to gratify taste and procure new pleasures. The celebrated conductor went to such an extent, indeed, that it was thought impossible he could advance a step beyond. But he has gone one step farther—and a good long step too—and

the projection of the Concerts Monstres must henceforward prove to the world that there is nothing impossible to Jullien in the way of providing amusement and novelty for the public.

Exeter Hall is the *locale* selected by Jullien for his Monster Concerts. The number of the Monster Concerts is six. There are provided four hundred instrumentalists, chosen from the Philharmonic, Royal Italian Opera, Her Majesty's Theatre, &c., three distinct military bands, three distinct choruses, *viz.*, a select chorus of English professionals, the celebrated Hungarian singers, and the chorus of the German Opera. All the musical celebrities at present in the metropolis, native and foreign—and their name is legion—are engaged. To name them all would be to fill out a column of our journal, and as we are not in want of copy this week we shall not have recourse to their assistance. We refer the curious reader to the advertisement in our last number, in which he will find the fullest particulars. It will be seen that Jullien's Concerts at Exeter Hall are of a different kind from those he gave at Drury Lane. To a certain extent they may be styled classical concerts, because, though they provide the usual miscellaneous selection indispensable at entertainments of this nature, they chiefly rely for their efforts on the performance of works of the great masters.

MISCELLANEOUS.

ERNST.—The concert of this great violinist, on Monday evening, will attract all the amateurs of the violin to the Hanover Square Rooms. Ernst plays his magnificent *Allegro Pathétique*, which was so enthusiastically received at the Philharmonic, besides the *Airs Hongrois*, and among other things a solo which he has never yet played in this country, called *Rond Papageno*.

MR. HORATIO CHIPP, of Her Majesty's Private Band, will play a solo on the violoncello at the next concert of the Royal Academy of Music.

EXETER HALL.—Mr. Hullah gave one of his classical concerts on the evening of Monday, the 21st ult., consisting of Handel's *Serenata, Acis and Galatea*; two choral songs by Miss Macrione, and a selection from *Oberon*. The band, which was thoroughly efficient, and the chorus, selected from Mr. Hullah's upper singing classes, amounted to 500 in number. The *Serenata* was, on the whole, capitally performed. The soloists were the Misses Williams, Mr. Sims Reeves, and Herr Pischeck. Mr. Sims Reeves was encoraged in "Love in her eyes," and Herr Pischeck in "O, ruddier than the cherry." The choruses were strikingly and efficiently rendered. The precision and power bestowed by the members of the choir reflect the highest possible credit on Mr. Hullah's training, and his conducting is also entitled to great praise. Indeed, no body of vocalists could have executed Handel's magnificent and powerful chorus, "Wretched Lovers," better than we heard by the members of Mr. Hullah's school. Miss Macrione is a lady of distinguished talents. Her choral songs possess a very high order of merit, and display musician-like feeling and taste. Their performance was loudly applauded. The overture to *Oberon* was played with brilliancy, Mr. Willy being the leader, and Mr. Hullah the conductor. The horn *obligato* in the *adagio* was played by Jarret, decidedly our first English horn-player, with exquisite purity and firmness of tone. The "Mermaid's Song" was most expressively rendered by Miss A. Williams, Mr. Jarrett again distinguishing himself in the horn accompaniment. The chorus "Glory to the Caliph," and the quartet "Over the dark blue waters," was finely executed, and terminated an entertainment which may be pronounced of a highly intellectual order.

ERNST and LISZT gave at Weimar, in April, a grand concert for the benefit of the widows of musicians; the result was highly successful.

SACRED HARMONIC SOCIETY.—A very fine performance of the *Creation*, under Mr. Costa's direction, took place on Friday evening, the 25th ult., at Exeter Hall. The choruses were admirably rendered. The principal solo vocalists were, Miss Birch, Madlle. Jetty Treffz, Messrs. Lockey, Machin, and Phillips. Madlle. Treffz appeared for the first time at these concerts, and though there was a printed apology circulated in the room, claiming the indulgence of the audience in consideration of sudden hoarseness, she acquitted herself most admirably. Madlle. Treffz appeared only in the third part of the oratorio. She sang the two duets with the bass, and the popular, beautiful "Graceful

convert," with Mr. Lockey. In the recitative immediately preceding the latter she made a very strong impression on the audience, and sang the duet most beautifully. Madlle. Trefz also sang the difficult solos in the final chorus. Among the vocal gems of the evening was Mr. Lockey's "In native worth,"—most graceful and artistic performance. Mr. Costa was greatly cheered on leaving the orchestra, although applause and encore were very properly abstained from during the performance, the rule being only infringed in favour of Madlle. Trefz, who, when she first appeared, was honoured with a warm welcome. The *Creation* will be repeated on Friday with the same vocalists.

HERR SCHULOFF'S CONCERT.—The Hanover Square Rooms were crowded to overflow, on Tuesday evening, at the concert of Herr Schuloff, whose compositions for the pianoforte have lately reached such a high degree of popularity. Herr Schuloff was received with the greatest possible favour in all his performances. We have on more than one occasion spoken in warm terms of his great merits as a pianist. Few players can boast of a neater and more brilliant style of execution, and few of a more elegant and legitimate style of expression. The pieces of his own composition, performed by Herr Schuloff, were *Allegro en forme de Sonate*, *Barcarole*, *Chanson à Boire*, *Souvenir de la Grande Bretagne*, and *Introduction et Carnaval de Venise*. The *allegro* is a brilliant composition, but too diffuse and free for a sonata. The fantasia, including the national anthem among its themes, is one of the best things of its kind we have heard. The other pieces are light and brilliant bagatelles, in the composition of which Herr Schuloff has few superiors, and to which he chiefly owns his fame, as a writer for his instrument. They were all played with the greatest possible effect, and were all warmly applauded. The *Chanson à boire* was redemanded, but Herr Schuloff was satisfied to return to the orchestra and bow his acknowledgments. A similar compliment was paid to the *Carnaval*, and as the audience would have no denial, the pianist was compelled to resume his place at the instrument. Determined, however, to have his own way in some respect, Herr Schuloff, instead of repeating the *Carnaval*, played his popular *Galope*, which created a *furore*. Altogether his success was most complete, and his reception in the highest degree flattering. The remainder of the concert was composed of vocal pieces, by Madlle. Nissen, the Misses Williams, Mr. George Barker, Herr Schönhoff and Stigelli, with solos on the flute and violin by Signor Bricecaudi and Herr Henry Dehana, both clever performances. Herr Dehana is solo violinist to the Duke of Saxe Gotha. Herr Kuhe presided as accompanist to the pianoforte.

MME. PUZZI'S CONCERT.—The annual concert of this fashionable and popular professor took place on Wednesday morning, at the Concert Room of Her Majesty's Theatre. A brilliant and elegant audience assembled. The principal vocalists of Mr. Lumley's corps assisted. To these were added Madlle. Nissen and Mr. Bodda, and others foreign to the theatre also aided in filling out the attractions of the programme. As a matter of course Albani was the vocal star of the concert. She sang the rondo finale from the *Cenerentola*, and the duet from the same opera with Calzolari, both of which she sang very finely, and in both created the usual sensation. The popular duet from *Norma*, "Del conte," was given by Mlle. Parodi and Mme. Giuliani; Gardoni sang "Il pescatore," from *Lucrezia Borgia*, with charming taste; Signor Belletti introduced the "Pif, paf" song from the *Huguenots*, and was greatly applauded; and the Lablaches, *père et fils*, gave the favourite buffo duet from *Cenerentola* with immense spirit. Thalberg was encored with acclamations in his *Barcarole*, and played his C minor *Tarentella* with equal effect. Signor Puzzi played a horn solo, introducing an air from the *Puritani*, and displayed that purity of tone and chasteness of style for which he has long been celebrated. Signor Piatti, in a violoncello fantasia, produced the usual admiration by his faultless execution and unerring intonation. The second part commenced with a movement of Beethoven's celebrated *septuor*, performed by Messrs. Cooper, Tolbecque, Piatti, Angiois, Belletti, Tumplini, and Puzzi, well executed. The concert, which included four-and-twenty pieces, was not over till a late period. The conductors were Messrs. Balfé, Pilotti, and Schira. Everybody seemed highly pleased with the entertainment provided by the charming *beneficaria*.

MADAME AND HERR GOFFRIE gave their annual concert on Wednesday evening, under distinguished patronage, at Willis's Rooms. Misses Bassano, Wallace, Fyne, Madame Annette, Messrs. Bodda, and Schönhoff, were the vocalists. The instrumental portion of the programme was yet more attractive, and included the names of Ernst (violin), Hill (viola), Hausmann (violoncello), Goffrie (violin), Jarrett (horn), and Madlle. Goffrie (pianoforte). Mme. Goffrie acquitted herself admirably in a difficult *caprice* of Mendelssohn, and in Thalberg's fantasia on airs from *Masaniello*. She has considerable power over the instrument, and plays in a thoroughly musician-like manner.

Miss Wallace sang an aria by Donizetti, and a song by Lachner, "Das Waldvoglein," tastefully accompanied on the horn by Mr. Jarrett. She has greatly improved since her first appearance at Exeter Hall. Herr Ernst played his exquisite *Elegie*, and was rapturously encored. He then played the *Favillet d'Album*, by Stephen Heller and himself, an equally beautiful *morceau*. The room was well attended. Messrs. Benedict and W. V. Wallace presided at the pianoforte with their usual ability.

LONDON WEDNESDAY CONCERTS.—The second of the new series was given on Wednesday. It commenced with the overture to *Eymont*, and was followed by a selection from *Sonnambula*, the solos being taken by Sims Reeves, Pischeck, T. Williams, and the Misses Lucombe and A. Williams. Sims Reeves was encored in "All is lost now," and Pischeck received the same compliment in "As I view those scenes." Thalberg performed his new and brilliant fantasia on airs from the *Figlia del Reggimento*, which created a great sensation, and was enthusiastically encored. The great pianist then played a part of his *Sonnambula*. The remaining portion of the first part demands no especial mention, if we except Miss Dolby's song from the *Huguenots*, and Jetty Trefz's aria "Doch vieni non tardar," from the *Nozze di Figaro*, both of which were received with loud applause. Of Madlle. Trefz's performance of the exquisite air of Mozart, we have already spoken, in our Philharmonic notice. More graceful and unaffected singing could not be listened to. Mr. Sedgwick was encored in a solo on the concertina. The first part terminated with the overture to *Il Barbiere*, which was executed in capital style, by Mr. Willy's band. The second part opened with Auber's sparkling overture to the *Bayadère*. Madlle. Jetty Trefz was rapturously encored in Balfé's pretty and characteristic song, "I'm a merry Zingara," which she rendered with the most captivating archness. Miss Dolby was compelled to repeat "Terence's farewell," in which she is unrivalled. A similar honour was paid to Mr. Sims Reeves, in "My pretty Jane" who, however, did not respond to the call; whereupon a violent outcry arose, which lasted through some of the following pieces, and was with difficulty quashed. Mr. T. Harper was very favorably received in a trumpet solo, in Bishop's "Should he upbraid?" Madlle. Trefz was immensely applauded in Rodwell's ballad, "Susan had lovers," an exquisite specimen of ballad singing,—simple, homely, and expressive—quite in the "Stephens" manner. The duet, "All's well," was capitally executed by Sims Reeves and Pischeck; Lavenu's ballad, "The Harvest Queen," charmingly sung by Miss Poole; Miss Dolby was particularly happy in "Charlie is my darling;" and the beautiful trio from Edward Loder's *Nourjahad*, "Soft is the murmur of the summer breeze," given with excellent effect, by Miss Poole, Mr. Binge, and Mr. T. Williams. Thalberg, besides his first solo, played a fantasia on national airs, including "God save the Queen" among the number, which was unanimously cheered. Messrs. Lavenu and Rockstro were the conductors. Mr. Stammers has intimated his intention of giving the whole of the music of Mendelssohn's *Antigone* at the next concert. This will constitute the greatest feature of the series, and will, we have no doubt, prove highly attractive.

MRS. ANDERSON'S CONCERT.—On Friday (yesterday week) the Hanover Rooms were filled by a crowded and fashionable audience, the occasion being the annual grand morning concert of Mrs. Anderson, pianiste to the Queen. The programme was one of unusual attractions, including, in addition to most of the available talent at present in the metropolis, the names of some of the celebrities of the Royal Italian Opera, which Mrs. Anderson had, by good foresight, contrived to secure. Grisi, Angri, and Dorus Gras, appeared from the Covent Garden cohorts, and Mario would have come, but was kept away by indisposition. But Grisi made ample amends for the non-appearance of the great tenor, by volunteering two more songs than she was originally set down for. Mrs. Anderson exhibited the versatility of her talents on the pianoforte in two *morceaux*: the first in the *allegro* of Hummel's concerto in A minor; the second in a fantasia by Ries, on Scotch tunes. Mrs. Anderson performed the *allegro* movement with fine appreciation and great classic feeling, and the fantasia with brilliant mechanical dexterity. Both performances were loudly applauded. M. Sainton and Sig. Piatti played a duet for violin and violoncello with great effect, and Signor Bottesini obtained his proper share of applause in a solo on the contra-basso. The choice vocal *morceaux* of the entertainment were Grisi's aria from the *Donna del Lago*, Angri's cavatina from Mercadante's *Donna Caritea*, Dorus Gras' "En vain j'espere," and Jetty Trefz's "Altes liebes lied" of Kuchen; the last was encored with great applause. Herr Pischeck gave two German songs with excellent effect, and aided Dorus Gras in the duet, "La ci darem." The band was strong and efficient; under Mr. Costa's able direction, they performed a MS. overture of Mendelssohn in admirable

style. This composition was never before played in this country, and we are indebted to Mrs. Anderson for its introduction. The overture, with some incidental music, was composed at the request of the King of Prussia, for Victor Hugo's tragedy of *Ruy Blas*. Although not based on so large a plan, nor developed to such an extent, nor, perhaps, infused with the same poetical spirit as his concert overtures, the work before us partakes so intimately of the genius of Mendelssohn that its introduction will be hailed as a boon by all lovers of the great musician. The concert afforded the utmost satisfaction.

TO CORRESPONDENTS.

Mr. Sterndale Bennett's, Miss Messent's, Madie. Coulon's, and other Concerts, are unavoidably postponed until next week.

J. DE F. M.—*Mario's is decidedly the highest. His chest voice, or voce di petto, not pito, as our correspondent writes, reaches to C.*

D. H. HILES.—*Dr. Day's "Treatise on Harmony," is published at Cramer, Beale, and Co.'s, Regent Street. Its price is seven shillings.*

ADVERTISEMENTS.

EXETER HALL.

M. JULLIEN'S CONCERT MONSTRE.

The SECOND CONCERT of the GRAND CONGRES MUSICALE will take place on FRIDAY, JUNE the 15th, on which occasion FELICIEN DAVID's Ode Symphonie, **THE DESERT**, will be repeated; and the Second and Third Parts of the Programme will be entirely changed.

Full Particulars will be duly announced.

EXETER HALL, WEDNESDAY EVENING, JUNE 6TH.

Mr. LEE

Has the honor to announce that on WEDNESDAY, JUNE 6th, he will give a GRAND VOCAL & INSTRUMENTAL CONCERT,

And in order to make it one of the most attractive of the Season, he has engaged the following eminent Artists:

Miss CATHERINE HAYES, from the Royal Italian Opera; Madie. BABINIO, from the Grand Opera, Hamburg; Miss MIRAN; Miss PYNE; Miss S. PYNE; Miss COOLE; Miss ELLIS; LYON; and Madame DE SOZANO; Herr FISCHER; Mr. LEWIS; Mr. LEWIS; Mr. GRIFFITH; and Mr. LIND; the wonderful Pianist, Herr DREYSHOCK; Violin, Herr GOFFRE; Flute, Mr. RICHARDSON; Concertina, Mr. SEDGWICK; and Harp, Mr. BOLEYNE REEVES; also, the celebrated HUNGARIAN VOCALISTS.

An efficient Orchestra—Leader, Mr. WILLY; Conductor, Mr. W. V. WALLACE. Tickets, 2s. and 3s.; Reserved Seats, 5s.; Stalls, 7s. 6d.; may be had of all Musicsellers, and at 9, Exeter Hall.

To commence at Half-past Seven o'Clock.

MISS CATHERINE HAYES,
HERR FISCHER, HERR DREYSHOCK,

With a host of other Artists of distinction, at

EXETER HALL, WEDNESDAY EVENING, 6th of JUNE.

Tickets, Reserved Seats, and Stalls, at all Musicsellers, and at 9, Exeter Hall,

EXETER HALL WEDNESDAY CONCERTS.

On the Evening of WEDNESDAY, JUNE the 13th, at the TWENTY-SIXTH of the LONDON WEDNESDAY CONCERTS, will be performed (for the First Time at Exeter Hall) SOPHOCLE'S Tragedy of

"ANTICONE."

Adapted by W. BARTHOLOMEW, Esq., with the Music and Choruses of MENDELSSOHN. The Play will be read by the most eminent Tragedians then in town. The Chorus will be selected from the most talented English Professional Choristers. The performance of this Tragedy and Music will occupy the First Part of the Programme only; a condensed version of the Tragedy having been expressly prepared by W. BARTHOLOMEW, Esq. The Second Portion of the Programme will consist of Vocal and Instrumental Music, in which Madie. JETTY DE TREFFE, Mr. SIMS REEVES, Herr FISCHER, and other distinguished artists will appear. Full particulars will be duly announced.

Tickets, 1s. and 2s.; Reserved Seats, 4s.; Stalls, 7s.; may be had of Mr. STAMMERS, 4, Exeter Hall, and of all Musicsellers.

Mr. BENEDICT

Begs respectfully to announce that his

ANNUAL MORNING CONCERT

Will take place on FRIDAY, JUNE 22nd, in the GREAT CONCERT ROOM of HER MAJESTY'S THEATRE, under the immediate Patronage of Her Most Gracious Majesty,

THE QUEEN,

HER MAJESTY THE QUEEN ADELAIDE,
HER ROYAL HIGHNESS PRINCE ALBERT,
HER ROYAL HIGHNESS THE DUCHESS OF YORK,
HER ROYAL HIGHNESS THE DUKE OF CAMBRIDGE,
HER ROYAL HIGHNESS THE DUCHESS OF CAMBRIDGE.

On which occasion an unprecedented combination of the most distinguished Artists, both Vocal and Instrumental, has been secured to justify the high Patronage it has always commanded.

Boxes, Stalls, and Pit Tickets, to be had at the principal Musicsellers and Libraries, and of Mr. BENEDICT, 2, Manchester Square.

WILLIS'S ROOMS, KING STREET, ST. JAMES'S.

Mr. FRANK BODDA

Respectfully announces to his Friends and the Public, that his
SOIREE MUSICALE

Will take place at the above Rooms on FRIDAY, JUNE 8th, 1849, to commence at Eight o'Clock precisely; on which occasion he will be assisted by the following eminent Artists:—Miss BIRCH, Madie. HAUER, Madie. GRAUMANN, Miss MESSENT and Miss WALLACE, Miss BASSANO, Herr BRANDT, Mr. FRANK BODDA, Signor CIARATTA, Signor CELLINE; Pianoforte, Miss KATE LODER, Madame GOFFRE, and Mr. F. B. JEWSON; Harp, Mr. J. BALSK CHATTERTON, Harpist to the Queen; Violin, Herr GOFFRE; Conductors, Mr. W. VINCENT WALLACE, Mr. F. B. JEWSON, and Signor SCHIMA.

Tickets, 7s.; Reserved Seats, 10s. 6d.; to be had of Mr. BODDA, 42, Hart Street, Bloomsbury Square.

SINGING—Just Published,

SHORT PROGRESSIVE EXERCISES,

By P. PERGETTI,

For the Practice of the Vocalizoo for Mezzo Soprano Voices. Composed expressly for, and Dedicated to his Pupils.

Published by the Author, 2, Mortimer Street, Cavendish Square;

AND SOLD BY

Charles & Robert Olivier, 41 & 42, New Bond Street;

And may be had of all the principal Musicsellers.

TO VIOLINISTS.

WESSEL AND CO. beg to announce that the MSS. of the latest composition by

H. W. ERNST,

ENTITLED,

AIRS HONGROIS VARIES,

For the Violin (with Piano Accompaniment), performed by the Composer at the Philharmonic, and announced for repetition at his Grand Evening Concert at the Hanover Square Rooms, on June the 4th, will be published by them, with a Portrait of the Composer; also his

RONDO PAPACENO,

For Violin (with Piano Accompaniment).—Professors and Amateurs who wish their names registered as Subscribers for either of these unrivalled works, should communicate direct to

Wessel & Co., 229, Regent Street, corner of Hanover Street.

THE MISSISSIPPI WHITE FAWN.

Those who have witnessed BANVARD'S GREAT PAINTING OF THE MISSISSIPPI RIVER at the EGYPTIAN HALL, must have been struck with the romantic story of the White Fawn and her melancholy death. The words, written by BANVARD, have been set to music, and beautifully arranged for the Pianoforte, and

Published by Webb, 33, Soho Square.

The music consists of SEVEN PAGES at HALF-A-CROWN, and can be obtained of all Musicsellers.

NEW MUSIC,

PUBLISHED BY

LEE AND COXHEAD,

48, ALBEMARLE STREET,

AND TO BE HAD OF ALL BOOK AND MUSICSELLERS.

A NEW PIANO-FORTE SCHOOL,

Composed, adapted, and humbly dedicated to the Princess Royal, by ALBERT KELLER, Price 4s. "The whole plan of this work is simple, judicious, and masterly, and both Teacher and Pupil will thank Mr. KELLER for his Tutor, as being very improving to one, and a great saving of time to the other."

Also, in continuation of the above—"DELICES DE LA JEUNESSE," a Selection of Favorite Airs, in Twelve Books, Price 2s., by CHAS. W. GLOVER.

NEW MUSIC FOR THE FLUTE.

"THE AMATEUR FLUTIST," a Selection of the most Favorite Airs, from the Standard Foreign Operas, arranged for the Flute, in 12 sets, Price 1s. each, with an accompaniment (*ad lib.*) for the Pianoforte, 1s.; Second Violin, 6d.; Violoncello, 6d. each—arranged by HENRY NICHOLSON.

"THE FLUTIST'S ALBUM," a Selection of Favorite Airs, Quadrilles, Waltzes, &c., in 12 sets, Price 1s. each, with accompaniments for same instruments as above—arranged by HENRY NICHOLSON.

Also, "THE AMATEUR VIOLINIST," same Airs as above, in 12 sets, 1s. each, with accompaniments for same instruments, by HENRY FARMER.

Also, "THE VIOLINIST'S ALBUM," in 12 sets, Price 1s. each, with accompaniments for same instruments, by HENRY FARMER.

N.B.—A New Edition of FARMER'S NEW VIOLIN SCHOOL, Price 4s. Catalogues gratis.

NEW SACRED MUSIC.

The PSALMODIA BRITANNICA (now complete), a Collection of Psalms Hymns, Chants, short Anthems, &c., arranged for the Voice and Piano-Forte, or Organ, by EDWIN FLOOD, in six books, 3s. each, and may be had in one volume, neatly bound, 18s. "Mr. FLOOD has proved himself in this work to be a most accomplished musician; he has selected all the most popular psalms, hymns, &c., and added many original compositions of his own, and other eminent writers who have kindly contributed to this work; it is a most inviting volume to all lovers of sacred music."

Also, a New Edition of "Hark, the Sabbath Bells are pealing," by EDWIN FLOOD.—Price 2s.



HER MAJESTY'S THEATRE.

The Nobility, Subscribers to the Opera, and the Public, are respectfully informed that
THIS EVENING (SATURDAY), JUNE 2, 1849,
 Will be repeated ROSSINI's celebrated Opera,

LA GAZZA LADRA.

Ninetta,	Mdlle. ALBONI,
Pippo,	Mdlle. CASALONI,
Gianetto,	Sig. CALZOLARI,
Fernando,	Sig. COLETTI,
Fabrizio Vingradito,	Sig. ARNOLDI,
Pedesta,	Sig. LABLACHE,
Director of the Music and Conductor,	M. BALFE.

To conclude with the principal Scenes from the admired Grand Ballet, by
 M. PAUL TAGLIONI, entitled

FIORITA; et, LA REINE DES ELFRIES.

The Principal Parts by
 Mdlle. CAROLINA ROSATI, Mdlles. MARRA, THOMASSINI,
 Mdlle. MARIE TAGLIONI, Mdlles. AUSSANDON, JULIEN,
 LAMOREUX, AND M. DOR.

Applications for Boxes, Stalls, and Tickets to be made at the Box Office of the
 Theatre, Opera Colonnade, Haymarket.—Doors open at Seven; the Opera to com-
 mence at Half-past Seven o'clock.

GRAND EXTRA NIGHT.

The Nobility, Patrons of the Opera, and the Public, are respectfully informed that
 a GRAND EXTRA NIGHT will take place

On THURSDAY NEXT, JUNE 7th, 1849,

When will be repeated, with New Scenery, Dresses, and Decorations, MOZART'S
 celebrated Opera,

IL DON GIOVANNI.

Donna Anna	Mdlle. PARODI,
Donna Elvira	Mdlme. GIULIANI,
Zerlina	Mdlle. ALBONI,
Don Giovanni	Sig. COLETTI,
Don Ottavio	Sig. GARDONI,
Masetto	Sig. P. LABLACHE,
Il Commendatore	Sig. ARNOLDI,
Leporello	Sig. LABLACHE.

In the Ball Scene will be danced by Mdlle. CAROLINA ROSATI and
 Mdlle. MARIE TAGLIONI, who will appear as a Spanish Cavalier, MOZART'S
 celebrated "MINUET" in G; and also MOZART'S celebrated "ZARABANDA"
 in A minor, as performed with the greatest success at the Royal Opera, Berlin.

BALLET DEPARTMENT, COMPRISING THE TALENTS OF

Mdlle. CAROLINA ROSATI,
 Mdlles. Petit Stephan, Marra, Thomassini, Julien, Lamoreux,
 Aussandon, Mdlle. Marie Taglioni, M. Dor, M. Charles, and
 M. Paul Taglioni.

Applications for Boxes, Stalls, and Tickets to be made at the Box-Office of the
 Theatre, Opera Colonnade, Haymarket.
 Doors open at Seven o'clock; the Opera to commence at Half-past Seven.

THEATRE ROYAL, DRURY LANE. GERMAN OPERA.

On MONDAY, JUNE 4th, 1849, will be produced FLOTOW's celebrated Opera of

MARTHA;

OR, THE MARKET OF RICHMOND.

LADY HENRIETTE DURHAM,	Mdlle. VON ROMANI,
NANCY,	Mdlme. MARLOW,
Lord TRISTAN MIKLEFORD,	Herr KUCHLER,
LYONEL,	Herr BAHRIT,
PLUNKETT,	Herr KARL FORMES,
JUDGE,	Herr SCHNABEL.

Private Boxes, Stalls, and Places, to be obtained at the Box-Office, and at

Meas. JULLIEN and Co.'s, 214, Regent Street.

LONDON ASSURANCE CORPORATION,

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JOHN LAURENCE, Sec.

ROYAL ITALIAN OPERA, COVENT GARDEN.

MADAME PERSIANI'S FAREWELL,

AND LAST APPEARANCE BUT TWO.

A GRAND EXTRA NIGHT

WILL TAKE PLACE

NEXT THURSDAY, JUNE 7,

On which occasion will be performed (for the first and only time this season)

Mozart's Opera,

LE NOZZE DI FIGARO.

with the following powerful cast:

Mdlle. GRISI, Mdlle. PERSIANI, Mdlle. ANGRI,

Sig. TAMBURINI, Sig. POLONINI, and Sig. MARINI.

To conclude with the Cloister Scene from

ROBERT LE DIABLE.

with the Resuscitation and Dances of the Nuns.

ST. JAMES'S THEATRE.

FRENCH PLAYS & OPERA COMIQUE.

Fourth Night of BOISSELOT'S New Opera, *Ne Touchez Pas à La Reine*, which continues to be received with the greatest admiration.

On MONDAY EVENING, JUNE 4th, the Performances will commence at

Half-past Seven o'clock precisely with

HEURE ET MALHEUR.

After which (the time in this Country) BOISSELOT'S New and successful Opera,

NE TOUCHEZ PAS À LA REINE.

La Reine de Leon, M. ZÉLGER, Don Fernand d'Aguilar, M. COUDERC.

APPROACHING CLOSE OF THE SEASON.

MR. MITCHELL begs respectfully to announce that the Operatic Entertainments at this theatre, which have been so eminently successful, must be unavoidably discontinued at the end of the present month. The last production of the season will be Rossini's celebrated Opera of *LE COMTE OBY*, in two acts, supported by the entire strength of the Company, and performed from the original score of the composer, with an additional air, composed by ROSSINI.

The following Popular Operas will also be given, each for one night only, previously to the close of the season—*LES DIAMANS DE LA COURONNE*, *LA DAME BLANCHE*, *LE DOMINO NOIR*, and *LE PRE AUX CLERCS*.

BOXES, 6s. PIT, 3s. AMPHITHEATRE, 2s.
 Boxes, Stalls, Tickets, and Season prospectuses may be secured at MITCHELL'S Royal Library, 33, Old Bond-street, and also at the Box Office of the Theatre, which is open daily from 11 till 5 o'clock.

PRINCESS'S THEATRE.

MR. CHARLES BRAHAM.

Has the honour to announce to the Nobility, Gentry, and the Public, that his First Theatrical Benefit will take place on WEDNESDAY, JUNE 6th; on which occasion will be revived (by the kind permission of S. J. ARNOLD, Esq.) the favourite Opera of

THE DEVIL'S BRIDGE.

The Music is originally composed by MR. BRAHAM the Elder.

The Part of COUNT BELING (for the First Time) by MR. CHARLES BRAHAM.

After which, a GRAND CONCERT, supported by the following eminent Vocalists, who have kindly given their valuable services:—Mdlle. NAU, Miss A. WILLIAMS, Miss M. WILLIAMS, the Misses PYNE, Miss MESSERT, Miss POOLE, Miss NELSON, Mr. FRANK BODDA, Mr. WHITWORTH, Mr. WEISS, Mr. SEDGWICK, and Mr. BRAHAM the Elder. With other Entertainments.

Tickets and Private Boxes may be had of Mr. CHARLES BRAHAM, 5, Gloucester Road, Hyde Park Gardens; the principal Music Warehouses; and at the Box-Office of the Theatre, where Places can be secured.

Herr KUHE

Has the honor to announce that his

ANNUAL GRAND MORNING CONCERT

Will take place at the HANOVER SQUARE ROOMS, on MONDAY, JUNE 11, to commence at Two o'clock precisely, on which occasion he will be assisted by the following celebrated Artists:—

VOCALISTS—Mesdames JETTY DE TREFFZ, WALLACE, BASSANO, GRAUMANN; MESSRS. SIMS REEVES, SCHÖNHOF, GOLDBERG, and FISCHER.

INSTRUMENTAL PERFORMERS—Pianoforte, Messrs. SCHULHOFF and KUHE; Violin, M. JOACHIM; the celebrated HUNGARIAN VOCALISTS; and Herr STRAUSS, with his much-admired Band.

Conductors, Messrs. WALLACE, WEHLE, and KUHE.

Stalls and Tickets may be had at all the principal Music Warehouses, and of

Herr KUHE, 18, Princess Street, Cavendish Square.

Printed and Published, for the Proprietors, at the "Nassau Steam Press," by WILLIAM SPRINGER JOHNSON, 60, St. Martin's Lane, in the parish of St. Martin's in the Fields, in the County of Middlesex; where all communications for the Editor are to be addressed, post paid. To be had of G. Purkess, Dean Street, Soho; Strange, Paternoster Row; Vickers, Holwell Street, and at all Booksellers.—Saturday, June 2nd, 1849.